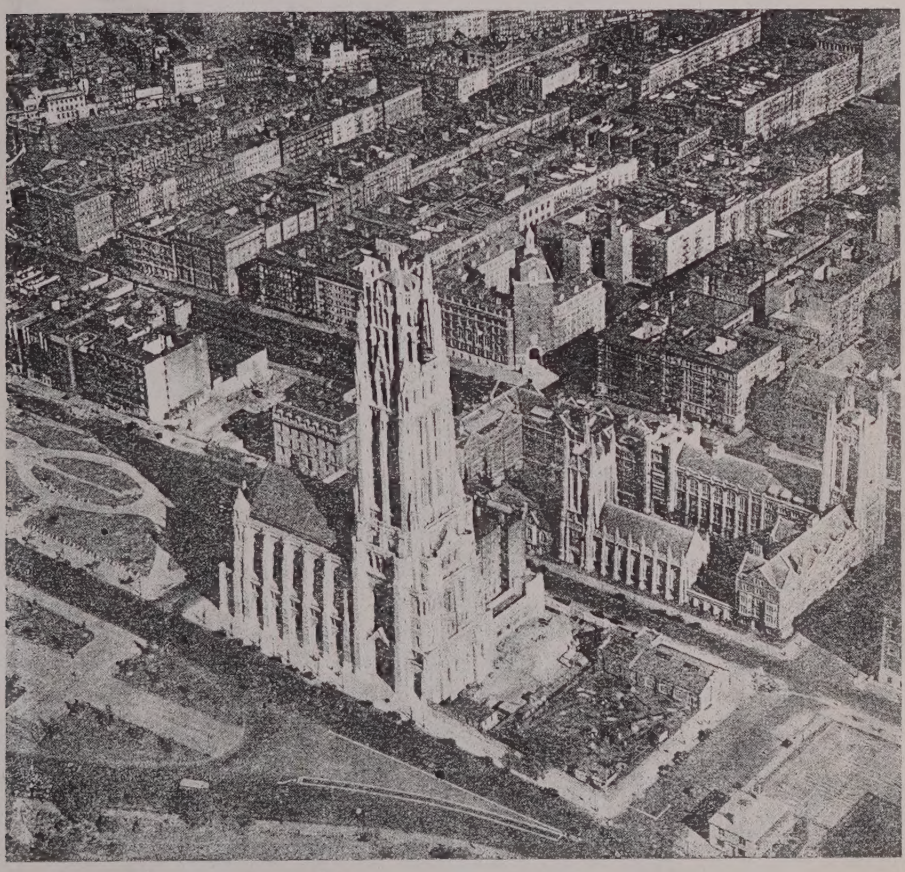
LEVEL ONE

The Church Monthly

SPECIAL ISSUE (Dec. 1930)



ARCHITECTURE AND SYMBOLISM
OF THE
RIVERSIDE CHURCH

PUBLISHED BY THE RIVERSIDE CHURCH : : NEW YORK, N. Y.

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In this "special issue" the following material was previously used in "The Church Monthly."

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ARCHITECTURE *and* SYMBOLISM OF THE RIVERSIDE CHURCH

THE CHURCH MONTHLY
SPECIAL ISSUE

PUBLICATIONS COMMITTEE

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Airplane View of the Church

THE CHURCH MONTHLY

Special Issue *December, 1930*

The Building

IT is planned to issue at a later date a booklet dealing with the Riverside Church as an institution as well as describing the architecture of the structure in such a way that it will be of permanent value and interest to all friends of the church.

In previous issues of "The Church Monthly" articles have appeared dealing with the symbolism in stone and stained glass in the new building. Requests by members of the church as well as by daily visitors have been made for pamphlets and descriptive articles, and it has been thought wise to reprint these articles together with such additional information as would provide the public with a broad general outline of the new place of worship. With this thought in mind this special issue of "The Church Monthly" has been published.

All the material in this special issue has been written and assembled by Dr. Eugene C. Carder, except as otherwise credited, and all photographs unless otherwise credited were made by Mr. Frank Ehrenford.

The Riverside Church in the City of New York is an outgrowth and expansion of the former Park Avenue Baptist Church, located at Park Avenue and 64th Street. Plans for the new building were started in the spring of 1926 and it was occupied in part during the fall of 1929. The first religious service was held on October 5th, 1930. The new edifice occupies a commanding site on Riverside Drive at 122nd Street, almost opposite Grant's Tomb. The ground is about 125 feet above mean high water and is one of the highest spots in the city. On the east and south it is surrounded by the low academic buildings of Columbia University, Union Theological Seminary and other institutions of like character. On the north and west are public parks. These surroundings justify the thought that the neighborhood will retain its present advantageous characteristics for many years to come. Traffic facilities are excellent and the church is accessible by subway, surface line and motor from all parts of the city.

Carillon Tower

The major construction problem in building the new church was caused by the design of the tower for the Laura Spelman Rockefeller Memorial Carillon. This tower

is 392 feet high and houses bells weighing about 100 tons. Five of these bells, including the Bourdon, or bass bell of 20 tons, are each arranged to swing on an angle of 105 degrees. Because of the consequent stress and strain, the tower embodies some of the heaviest steel columns and beams ever used.

The second major problem arose from the necessity of carrying the Nave of the church back under the tower in order to get the length necessary to the desired seating capacity on the floor and in the galleries. This meant that the entire north wall of the tower had to be carried on one truss-beam resting upon upright columns on either side of the Nave. These fabricated steel columns were made in 30 foot sections, each section weighing 30 tons. The cross truss was 68 feet long and weighed 60 tons.

The most fascinating study followed a decision to build the structure after the 13th century French Gothic and in doing so to make use of modern building methods and equipment including structural steel instead of masonry. Arches, vaults, groinings, pillars, capitals, finials, canopies, niches, and all the characteristic features of Gothic design, even including the suggestion of buttresses here and there, had to be worked out and literally woven around and laced through the almost lattice-like steel frame which the necessary columns, beams and wind bracing dictated.

FLOORS IN TOWER

In planning the arrangement of the floors in the tower and on the levels below the main auditorium more than 80 different rooms, in addition to the main Auditorium and the Chapel, became available for the parish and educational work of the church. There are 21 working floors in the tower below the bell chamber which in itself accounts for the equivalent of five floors. The building is rated as a 26 story structure, although its height is much greater than that number of floors would ordinarily denote. This is caused by the high ceilings of some of the rooms, particularly the assembly and classrooms. The tower is served by four elevators, two of which operate to the 20th floor and two to the 10th floor.

The Cathedral of Chartres (A.D. 1194-1260), which many think represents the best phase of church design of a period in the history of architecture notable for its outstanding ecclesiastical structures, was selected as the prototype to be followed in designing the new Riverside Church. The type of construction design on the other hand was to be distinctly modern in every way, that is, the modern steel frame enclosed with masonry. The completed building thus represents the best traditions of religious architecture with the most modern thought in economical and lasting construction.

AMPLIFYING PROVISIONS

Adequate provision has been made for amplifying and broadcasting all services. Voice projectors are placed over the Pulpit and at various points in the Nave and all important assembly rooms. Microphones are placed at strategic points throughout the building so that any important address or musical program in one part of the building may be picked up and amplified in another part of the building. The arrangement is such that radio transmission may be received direct from the broadcasting station or by antenna on the tower. The subject of sound projection would not be complete unless mention were made of the provision for the comfort of deaf people. In each row of seats in the Nave is an electrical arrangement for amplifying direct to the afflicted person the entire service.

While the problems connected with diffusion and extension of sound were being solved, collateral problems concerned with the diminution or suppression of sound also received attention. Sound absorbent plaster was used on all ceilings and most walls be-

low the first floor and in most of the classrooms or assembly rooms above the first floor. Certain rooms where much noise will probably originate were lined with cork before plastering. In such places as the gymnasium, bowling alley, and choir rehearsal room, two thicknesses of cork were placed in the ceiling separated by one inch air space. By these means reverberation within the rooms is reduced to a minimum and transmission of sound from one part of the building to another is rendered impossible. Reverberation in the Nave was reduced by using a sound absorbing tile of a color harmonizing with the stone for all ceiling ribs and vaults.

In 1926 Mr. Charles Collens and Mr. Henry Pelton went to Europe to study European methods together so that they might more effectively work together as associated architects in the creation of the new Riverside building. In "The Church Monthly" of December, 1926, Mr. Collens wrote as follows of plans then under way:

"A simple bold type of Gothic architecture has been used, the inspiration for which has come largely from Chartres Cathedral. This involves the elimination of tracery motifs in the fenestration and throughout the Tower openings, replaced by the engaged colonette and flattened arch, and the use of plate tracery rose windows with great areas of stained glass framed in heavy metal bars and leadings.

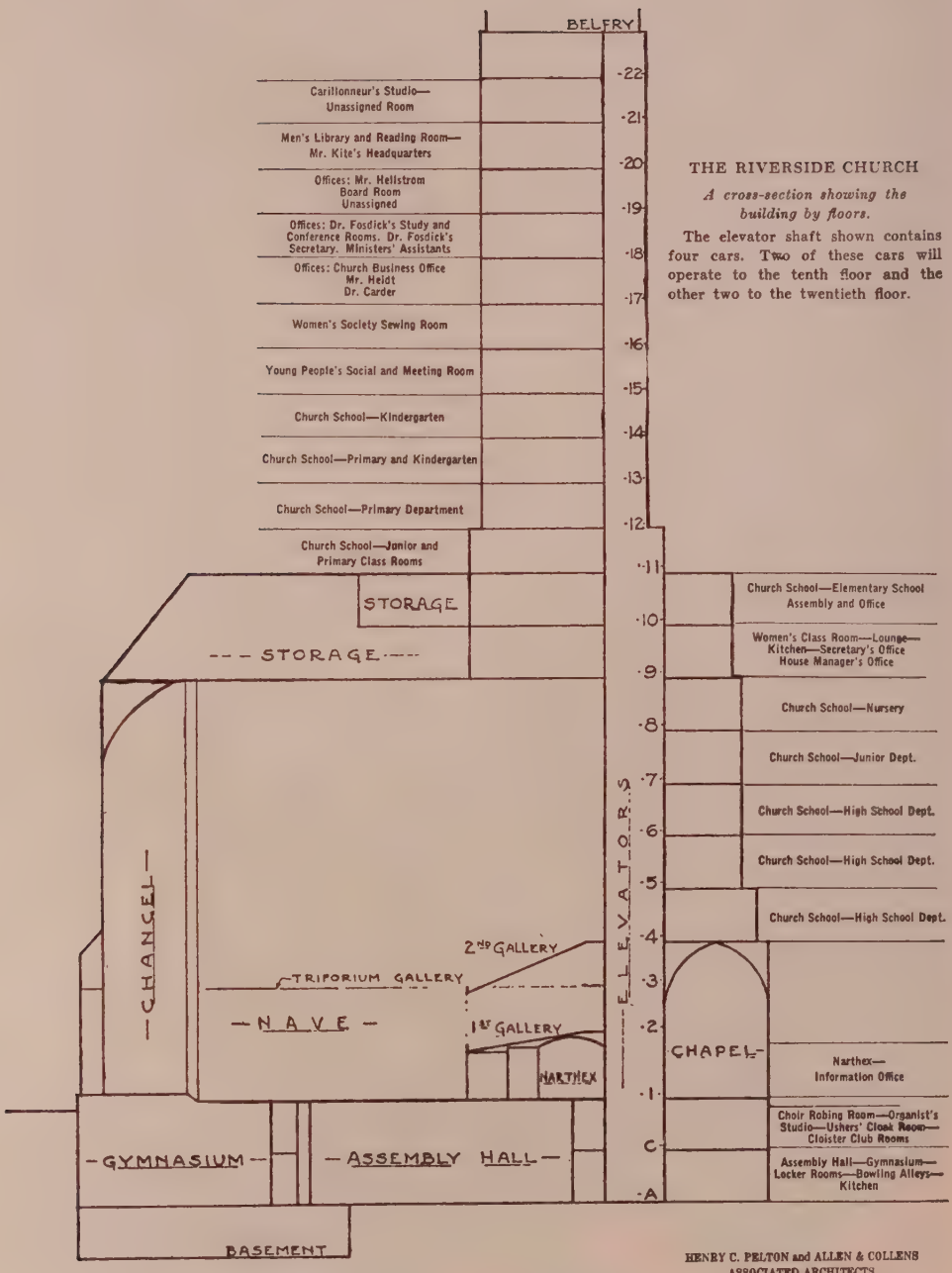
FAMOUS CHURCHES VISITED

"The selection of the style was not a matter of chance. At the time when this problem was first propounded to the architects, they decided that the matter was of such magnitude that the only solution lay in a first-hand examination of the cathedral and church architecture of France and Spain to select those elements best adapted to this particular Church. Accordingly, Mr. Henry C. Pelton and the writer made a trip to France. In Paris they acquired an automobile and took a carefully planned trip of approximately 2500 miles to gain an intimate knowledge of the churches and cathedrals of Western Europe.

"A route was taken from Paris through Chartres to Le Mans, whose great piles vividly brought back the magnificent Gothic of Northern France. Then a short tour was made to the Romanesque Churches of Perigueux and Angoulême, but these churches yielded nothing to the search, as they are cold in feeling and fail to create the highly charged atmosphere of religion and worship which characterizes the Gothic. Next came Bordeaux where a precedent was found for the main entrance to the Church at the side rather than on the axis of the nave. Bordeaux Cathedral has its towers and main portals at the Transept rather than at the West Front. There is a curious symbolical reason for the side entrance in the Early Christian Churches based on the entrance of the spear into the side of the crucified Savior. From Bordeaux the route led through Biarritz and the pass at the Western end of the Pyrenees into Spain. At Burgos came the first initiation into the Spanish adaptation of French and German influence in Gothic art. It is a wonderful cathedral, full of mystery and feeling, where one is pleasurably bewildered at the richness of detail in vaulting, chapel, and screen. The same emotional thrill greets one at Leon, Palencia, Salamanca, Segovia, Toledo and Barcelona, but none of these cathedrals seemed to contribute anything specific other than an increasing sense of the fact that he who designs a great church in anything but Gothic has lost a divine spark in the structure itself which only that great art can supply.

"In several of the Barcelona churches and at Gerona, however, the architects were greatly interested in noting the magnificent effects produced by the use of a low, wide vault in the nave. Gothic churches have been so frequently patterned after the narrow lofty proportions of the Northern

(*Continued on Page 9*)



THE RIVERSIDE CHURCH

A cross-section showing the building by floors.

The elevator shaft shown contains four cars. Two of these cars will operate to the tenth floor and the other two to the twentieth floor.

THE RIVERSIDE CHURCH

HENRY C. PELTON and ALLEN & COLLENS
ASSOCIATED ARCHITECTS

Photo by Wurts Brothers

THE RIVERSIDE CHURCH

THE RIVERSIDE STRUCTURE BECOMES A FACT

Mr. Edward L. Ballard, president of the Board of Trustees, laying the cornerstone of the new building at 122nd Street and Riverside Drive. The ceremony took place on Sunday afternoon, November 20, 1927. Others in the group are, left to right, Mr. Samuel A. Shannon, Mr. William R. Conklin, Dr. Harry Emerson Fosdick, Mr. William M. Crane

(*Continued from Page 5*)

French and English Cathedrals that we have overlooked the possibility of the low, wide vault. This latter type, while embodying all of the inspirational qualities of the former, is much more suited to the modern church where the worshippers insist on better acoustics and an uninterrupted vision of the services.

PICTURESQUE VILLAGES

"From Gerona the architects crossed the eastern pass of the Pyrenees into France again. This hurried trip through Spain in November has left an indelible impression of a great plateau 2000 feet above sea level with boundless wastes and plains of indifferent arable land, dotted with poverty-stricken villages, many built of baked mud. Every village has its church, framed against a background of distant mountain ranges, and great masses of sombre rolling cloud. Approaching a cathedral city one can see the spires for miles before the mass of the great pile begins to take shape out of the dun-colored landscape. Cold hotels, piercing winds, and the peasant riding his donkey with his blanket covering everything but his eyes, gave scant indication of Spain being a pleasant winter resort, except on the sunny slopes bordering the Mediterranean.

"Entering again into France still more churches of wide-spanned vaults were found at Perpignan, Carcassone and Albi, all of which accentuated the advisability of applying this feature to the new Riverside Church. At Rodez, in Southern France, the architects found what at first seemed to them a suitable motif for the great bell tower of the new Church, a tower built in stages, and with a fine terminating belfry, all of which would lend itself to a treatment somewhat different from the other famous towers built in recent times in this country. Later studies of the Riverside Church, however, discarded this tower for a different type.

CHARTRES IS PROTOTYPE

"After sifting out and attempting to adapt various motifs it was found that Chartres Cathedral lent itself best to this particular Church. It must not be assumed that Chartres Cathedral has in any sense been copied. Architecture cannot be invented. It must be evolved, and the evolution is a very slow process. Any new style that suddenly bursts upon us is practiced by the unwary and in a very short time becomes a prey to the building wrecker. All of the buildings in this country that have outlived criticism are based on famous precedents. For many reasons too lengthy to discuss in this short article, the world has not created any style since Gothic gave place to the Imitative Types. If the Riverside Church is to endure, it must be by reason of a foundation laid in one of the great examples of church architecture which has outlived many centuries. Chartres Cathedral has lent the motifs and inspiration, and the architects have adapted them to this particular problem. Chartres Cathedral and the Riverside Church bear no resemblance in outline, merely in fundamental principles. There were two especial reasons for this selection: first, so much of the modern church design in New York and throughout the country has made use of the traceried types of the later French and English Gothic that it appeared advisable to obtain a certain individuality by employing this noble and imposing type of sturdier design. Secondly, the erection of a great tower in which every floor is used for some practical purpose required a fenestration devoid of tracery, which the superimposed and offset arcades of the older of the two Chartres towers furnishes in an admirable manner."

THE WEST PORTAL

Exterior Stone

THE central thought in the story which is told in carved stone in the main doorway of the church on Riverside Drive, is represented in the figure of Christ which occupies the center of the tympanum. This conception is built around the story in the twenty-third chapter of Matthew, and particularly the thirty-seventh verse, in which Christ has gone outside the city and is looking down upon it while his heart yearns, saying, "O Jerusalem, Jerusalem, that killeth the prophets, and stoneth them that are sent unto her! How often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not!"

The architectural device which traditionally has been used for suggesting the elevation of a figure above the immediate surroundings is a cloud-band placed beneath the picture. So, in this instance, a narrow ribbon of cloud can be seen if one looks closely. The band runs across the entire tympanum just below the seated figure of Christ. The symbols of the four evangelists surround the figure of Christ. Here you will see the Angel representing Matthew, the Lion for Mark, the Eagle for John and the Bull representing Luke.

Beneath the cloud-band there is a panel at the top of which the architecture of a city is represented, with a series of towers and turrets, suggestive of the ancient city over which Christ brooded, as also, in this great modern city, he will look out over the traffic and life for many years to come.

On the lower part of this same panel is pictured a scene presumably inside of a home and suggestive of the struggle between good and evil that is eternally going on in the lives of people. The father stands behind the table with his family divided before him. On the right they move off toward self-indulgence, which scene shows the culmination of evil—not omitting the proverbial fire and pitchfork. To the left the good elements in the family and in human nature have triumphed and the upward looking are moving off toward spiritual growth, health and understanding, toward salvation in its highest sense, here represented by the traditional heaven and its angels.

The panel below this one, which forms the base of the tympanum, is broken into four sections with three niches in each in which are representations of the twelve Apostles. There is no attempt here to identify the particular men. They simply stand as symbols for the Twelve whom Christ chose. At either end of this series is a guardian angel.

The Christ Is Central Idea

One's first consideration in viewing this great door should be given to the tympanum, for there is pictured the central idea which the composition represents. It is the Christ, high and lifted up, overlooking the eternal traffic of the city shuttling back and forth on the Drive; the Christ saying again, as he did in the ancient day, "How often would I have gathered thy children —and ye would not!"

In addition to the characters and figures used to tell the story in the tympanum itself there are fifty-two other characters in carved stone incidental to the main theme. As one faces the door from Riverside Drive one sees five figures standing on the left and five on the right, just above the steps. They are, in effect, ushers through whose files the congregation passes in and out. On the left they are Isaiah, Jeremiah, Hosea, Amos and Micah, the series of significant prophets whose words have

had peculiar meaning in the development of the Christian religion.

On the right are five friends of Jesus, St. Simeon, St. Stephen, St. Paul, St. Barnabas and St.Timothy. Between the great wooden doors, facing directly on the Drive, stands another figure representing the Beloved Disciple John. Thus symbolically there surrounds the congregation as it enters and leaves the building, the men who stood for the prophecy of the Old Testament, the warm fellowship of the New Testament and the intimate friendliness of men with Christ.

There remain still to be treated the five arches which follow up from the columns in which the prophets stand on one side and the friends of Jesus on the other. The bottom figure of each arch on either side is a figure symbolic of one of the Commandments, reading from left to right and from one to ten. For the purpose of identifying the various arches, therefore, we will call each arch by the number of the Commandment.

Arch I, the outer ring of the composition, has in it sixteen figures in addition to the commandment figures I and X. These figures are angels symbolic of the inspiration associated with great works.

Arch II carries fourteen of the great scientists of all time. In the order in which they are placed in the arch they are as follows: Hippocrates, c.460-c.377 B. C.; Euclid, c.300 B. C.; Archimedes, c.287-212 B. C.; Hipparchus, c.160-c.125 B. C.; Paré, 1517-1590; Galileo, 1564-1642; Kepler, 1571-1630; Newton, 1642-1727; Dalton, 1766-1844; Faraday, 1791-1867; Darwin, 1809-1882; Pasteur, 1822-1895; Lister, 1827-1912; and Albert Einstein, 1879.

Arch III is composed of philosophers. In order from left to right they are: Pythagoras, c.582-c.500 B. C.; Socrates, c.470-399 B. C.; Plato, c.429-347 B. C.; Epicurus, 342-270 B. C.; Aristotle, 384-322 B. C.; Seneca, c.4 B. C.-65 A. D.; Epictetus, c.50-c.125 A .D.; Plotinus, c.204-c.270 A. D.; Thomas Aquinas, c.1225-1274; Descartes, 1596-1650; Benedict Spinoza, 1632-1677; Immanuel Kant, 1724-1804; Georg Friedrich Hegel, 1770-1831; Ralph Waldo Emerson, 1803-1882.

Arch IV is the arch of Religion. Beginning from left to right the great religious leaders included in this arch are: Moses, Confucius, c.550-478 B. C.; Buddha, c.552-c.472 B. C.; Mohammed, c.570-632 A. D.; Origen, c.185-c.253 A. D.; St. Francis of Assisi, 1182-1226; Alighieri Dante, 1265-1321; Balthazer Hubmeyer, Martin Luther, 1483-1546; Calvin, 1509-1564; John Bunyan, 1628-1688; John Milton; 1608-1685; William Carey, 1761-1834; David Livingstone, 1813-1873.

The inner arch is an arch of angels.

There is a series of pictures adorning the caps of the columns on either side of the main door. Here is told in chronological order the story of Christ's life. In these delicately carved figures the sculptor has pictured a series of incidents including the Three Wise Men from the East, the Nativity Scene, the Slaughter of the Innocents, the Flight into Egypt and the Boy in the Temple. There are also a number of outstanding incidents in the active life of the Saviour pictured, including a few of the miracles, the incident of the woman at the well in Samaria, the raising of Lazarus, the triumphal entry, the Crucifixion and the Resurrection.

Exterior of Chapel Door

The central theme of this composition in stone is the Nativity. The carving of this picture was done on the job and has been a particularly interesting development to watch. In the lintel below the tympanum there are pictured the stages of life: first, the child at birth, the growing child, maturity, marriage, and the completion of the circle of life with the coming of a child into the family. This lintel rests on two brackets, one of which symbolizes good

THE EXTERIOR OF THE CHAPEL DOOR.

THE SEVEN KINGS

and the other evil. The symbols in the four columns represent respectively, air, ether, fire and water. Sitting on top of the four columns are scribes and historians, presumably keeping the record of the events that pass before them. In the two arch rings which form the recess for the tympanum and the lintel are the signs of the Zodiac arranged according to the months of the year and the particular characteristics associated with each month.

SEVEN KINGS

Above the main door and just below the west rose window occur seven heroic figures standing in deeply recessed niches overlooking the west portal, the traffic of Riverside Drive, the park and the river beyond. These kings are respectively, reading from left to right: David, Solomon, Marcus Aurelius, Clovis, Constantine, Charlemagne and Alfred.

ARCH-ANGELS AT BASE OF TOWER

Just above the ridge of the Nave on the four corners of the tower, each in a niche that is crowned with a canopy characteristic particularly of Chartres Cathedral, stand four arch-angels. St. Gabriel, a messenger angel, representing the loyal dignity of God, occupies the niche at the southwest corner. St. Raphael stands on the northwest corner representing the chief of the guardian angels whose motto is "God is my Health", and who carries a staff and gourd as symbols of his office. St. Uriel, traditonally known as an interpreter of prophecy and whose motto is "God is my Light", finds a place in a niche on the southeast corner. The remaining niche, that on the northeast corner, houses St. Michael. He is shown with a javelin transfixing a dragon, Stan, at his feet. Thus the tower rises from a square base, the corners of which are surrounded with the angels—St. Gabriel, St. Raphael, St. Uriel and St. Michael.

One who is interested in the decorative features in the stone work of the exterior of the building, particularly such as have a definite symbolic meaning, will go around to the north end of the building and find in the apse, facing One Hundred and Twenty-second Street, some interesting features.

ANGELS OF THE APOCALYPSE

On a line with the roses of the clerestory apse windows, just below the rail at the top of the clerestory, are found six niches in which appear the angels of the Apocalypse, from the Book of Revelation. If one were able to get up close enough to

identify their symbolism and to check it against the story in the last book of the Bible, one would find that they correspond to the following description: first, there is an angel holding a replica of a Cathedral or Church, symbolizing the angels who represented the seven churches of the Apocalypse. The second angel holds a book sealed with the seven seals. The third holds the seal of the living God (Revelation 7:2). The fourth carries a golden censer (Revelation 8:3). This angel loosed the seven angels with the seven pests. The angel occupying the fifth niche has a trumpet and symbols of fire and water, representing the seven angels of destruction. The sixth and last of the series is the angel with a rainbow over his head and holding in his hands a sealed book, symbolic of the sealing of the thunders and that there will be no more time.

RESURRECTION ANGEL

On the ridge pole of the roof, at the north end, silhouetted against the sky, stands the Angel with the Trumpet. A young Chinese woman who had been living at International House during the past year, when she was about to leave for her home in the Orient, said, "There is just one thing I would like to take back with me from your church. It is the angel blowing the trumpet that stands on the ridge pole." Many people confuse this angel with Gabriel, presumably because we associate Gabriel with the trumpet, although as a matter of fact that is not a fair definition to make and this is not Gabriel but rather, as here and elsewhere over the world on cathedrals and churches, this figure represents the Resurrection Angel. He stands here as he stands elsewhere, as a reminder that all must die and presumably is calling to the city to bear this message in mind.

WOMAN'S PORCH

At the northwest corner of the building there is a porch which is more or less a separate architectural feature from the

ARCH ANGEL AT BASE OF TOWER

THE WOMAN'S PORCH OF THE RIVERSIDE CHURCH

rest of the church. The architects have here followed the precedent established on many a cathedral abroad, that of introducing in a certain portion of the building, more or less independent in its character, a motif somewhat different from that which dominates the main conception. The so-called Woman's Porch at the northwest corner has such a place in the architecture of the Riverside Church. It gets its name, "The Woman's Porch", from the fact that the sculptured figures, two of them looking north and two west, are figures of four women out of the Bible. Their good works, unchallenged character and consistent womanliness are known to us. Mary and Martha are the two who are facing north.

The story of these two women is perhaps as well known as any that the Bible contains. Mary's folded hands are the symbol of her interest in spiritual things rather than her interest in household duties. Eunice and Lois, mother and grandmother of St. Timothy, look out across Riverside Drive toward the west. These are the women of whom Paul, writing to Timothy, the young man whom he wished to inspire and whose confidence and assurance he wished to stir, said: "When I call to remembrance the unfeigned faith that is in thee, which dwelt first in thy grandmother Lois, and thy mother Eunice; and I am persuaded that in thee also." (II Timothy 1:5). They stand here as two good women whose recommendation the Apostle Paul so readily and enthusiastically gave. They represent for us the good women of all time whose "unfeigned faith" has blessed their sons and daughters to the third and fourth generations.

The door in this porch has around it in the central arch, a series of most interesting carved figures, the symbolic meaning of which we have already discovered is of great interest to the passer-by. The carving of these symbolic pictures has been done on the job. Since the work is close to the sidewalk those who have passed by during the late spring and early summer of 1930 have been most closely interested concerning the meaning of it all.

For the information of those who may pass that way in the future and are curious enough about the meaning that is behind the artist's skillful work, we give herewith the list of subjects treated in this arch around the doorway. The Dove in the center represents the Holy Spirit; the Pelican—Piety; the Passion Flower—Sorrow; the Swan—Pride; the Columbine—seven gifts of the Holy Spirit; Beehive—Labor and Chastity; Strawberry—Good Works; the Lily—Purity. the Peacock—Immortality; the Violet—Humility; the Butterfly—Resurrection; Ant—Industry; Daisy—Innocence; Owl—Wisdom; Rose—Martyrdom; the Heron and the Hen with her chicks—Motherhood.

CLOISTER ENTRANCE

Four figures are a part of the architectural decoration of the Cloister Entrance on Claremont Avenue. Above the door stand three figures representing in their respective characters the qualities of Faith, Hope and Charity. St. Paul represents Faith; St. Francis, Hope; St. Martin, Charity. Lower down and on the south side of the façade of the headhouse stands a lone figure, as though he were keeping watch by the door. He represents Masseiah, the Keeper of the Threshold, as recorded in Jeremiah 35:4. It is presumed that he finds satisfaction in standing thus humbly beside the Cloister Entrance of the church in the realization that being a doorkeeper in the House of the Lord is preferable to dwelling in the tents of the wicked.

This very routine story of the meaning of the particular symbols and characters in the decorative stone work of the exterior of the church by no means presumes to tell the story of the beauty of the structure. The stone, the beautiful tracery in the windows, particularly in the roses of the clerestory, the buttresses, balistrades and pinnacles, combine to create the impression of stability and beauty which the building gives. This story of the particular symbolism of certain decorative features is told in detail for the sake of those whose curiosity leads them to ask just what each figure actually means. In the May issue of "The Church Monthly" we wrote a more or less imaginative article concerning the gargoyles on the building. We have attempted nothing in this particular article except in connection with the carved figures in stone that adorn the various motifs.

We have of course not considered as subjects for our use in this decorative scheme, men and women now living. We have made, however, one exception to this general rule. That exception occurs in the Arch of Scientists around the tympanum of the west portal. In the process of elimination by which we arrived at the fourteen figures who would occupy this arch we found that the advisors with whom we talked, all of whom were themselves scientists of no mean standing, agreed that Dr. Einstein could not possibly be omitted from any list of fourteen of the leading scientists of all time.

ONE MAN NOW LIVING

We have, therefore, bowed to the opinion of the colleagues of Dr. Einstein in the realm of science and have included him in the composition. His statue is the one immediately above the symbolic figure representing the ninth Commandment, at the right hand base of the Arch of Scientists.

It is our hope that as time goes on the friends who come and go in and out of the building and the passers-by will come to think of these figures in stone in terms of the contributions they have made in their day and generation to the eternal good of mankind. We have placed them here because we have found their unmistakable trail in the pathway along which we, pilgrims of a later day, are traveling. We would not have found this path had not they passed this way before us.

▽

The following hymn was written by Dr. Fosdick for use as a Processional Hymn in the opening service of the Riverside Church. It is sung to the tune "Regent Square".

God of grace and God of glory,
On Thy people pour Thy power;
Crown Thine ancient church's story;
Bring her bud to glorious flower.
Grant us wisdom,
Grant us courage,
For the facing of this hour.

Lo! the hosts of evil round us
Scorn Thy Christ, assail his ways!
Fears and doubts too long have bound us.
Free our hearts to work and praise.
Grant us wisdom,
Grant us courage,
For the living of these days.

Cure Thy children's warring madness;
Bend our pride to Thy control;
Shame our wanton, selfish gladness,
Rich in things and poor in soul.
Grant us wisdom,
Grant us courage,
Lest we miss Thy Kingdom's goal.

Set our feet on lofty places;
Gird our lives that they may be
Armored with all Christlike graces
In the fight to set men free.
Grant us wisdom,
Grant us courage,
That we fail not man nor Thee!

Save us from weak resignation
To the evils we deplore;
Let the search for Thy salvation
Be our glory evermore.
Grant us wisdom,
Grant us courage,
Serving Thee whom we adore. Amen.

The Gargoyle in the Snow

(*Inspired by the gargoyles of Notre Dame.*)

By KATHLEEN MILLAY

(*From the New York Herald-Tribune*)

The gargoyle looked at the snowing town,
Bending lower—bending low—
His old stone elbows reaching high
To touch the early snow.
The gargoyle looked at the sleping town,
Bending lower-bending down—
And he said, there's nothing new for the world to know.

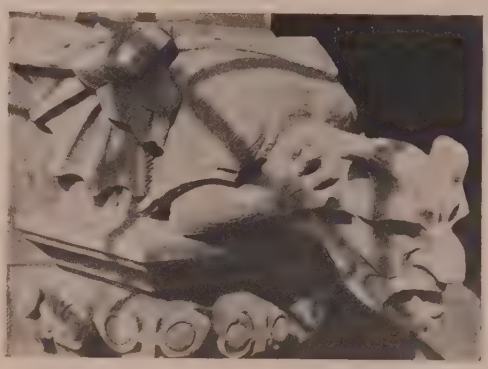
Four hundred years I've watched the town,
Leaning farther—reaching down—
And there's never another way for a child to grow,
Four hundred years, four hundred years,
Of love and laughter, blood and tears,
Of feast and famine, weal and woe—
And there's never another way for the Seine to flow.

And high and lonely, cold and lone,
The gargoyle wept a tear of stone—
Four hundred weary years I've leaned
For priest and penitent and fiend,
And there's no new way for a man to sin
And no new way to atone.

Spring and summer, winter, fall,
The people cry and the swallows call,
And I am old beneath the empty snow—
Bending lower — bending — bending — low.

Our Gargoyles

IN a previous article in "The Church Monthly" we talked about the philosophy of gargoyles and their use in architecture from the point of view of general interest. We drew there an analogy between the meaningless playthings which the tired artist's pencil will draw as he rests from the concentration of interest to which he may have been giving himself, and the appearance here and there among the beautiful arches, groinings, caps, pinnacles, and other architectural features of dignity and beauty, grinning and meaningless grotesques whose only service is to furnish contrast and background.



Now, we propose to philosophize, not about gargoyles in general, but gargoyles in particular — in fact, about our own gargoyles, those grinning, crouching, grimacing, queerly shaped and featured creatures of "no man's land" whom we find to be a part of the architectural design of the Riverside Church.

In the first place, let us think of them as answering the instinctive question which all may well ask, about the beauty and richness of the building and the tower, that is: "Is it really as beautiful as it seems to be or are there hidden flaws which my unpracticed eye does not discern?" The gargoyles are your answer. They crowd out between the most symmetrical and perfect of arches to grin and caper in apparent glee over their success in betraying the inward imperfections of man's effort to produce the perfect. Gothic architecture is characterized by a disposition to reach ever upward toward the vault of Heaven itself. In the ancient cathedrals of the old world the deep bedded and widespread buttresses of solid masonry prophesied in the earliest stages of a building's construction that its parapets and pinnacles would reach far aloft.

In our building a similar prophecy was written in steel pillars fabricated in thirty foot sections, with each section weighing thirty tons and in one sixty-foot steel girder, weighing more than sixty tons. These great dimensions not only prophesy of the heights which are going to be reached but they also testify of the forces which are to be overcome. They are going to surmount the heights against "the pull of the ground", as the aviator calls it. So all heights are gained. Always the pull of the earth must be overcome. In flying it is accomplished by the use of a motor, a propeller, well adjusted wings, and a pilot's skill. In architecture buttresses of stone and pillars of steel lift us aloft. The finished structure tells the story of a successful accomplishment. The tower is it own monument.

What about the forces that have been overcome? They have been very real. Shall they have no recognition or identity in the finished result? In the Riverside Church building the gargoyles may well represent all the hidden forces against

which we have had to struggle as the tower was raised.

Gothic architecture's characteristic gesture is upward. The gargoyle looks downward. It is apparent as you observe him in his various appearances on the tower of our church that he has come up from within and below. Just as soon as he gets his head out into the open he instinctively looks in the direction whence he came and where he really belongs, i. e., below. One series of grinning faces presents itself at about one hundred and fifty feet above the earth, at the base of the tower. These fellows do not venture far enough beyond the face of the stone for us to see what their various forms may be. Not even their necks appear. They are just faces looking out to see, apparently, into what sort of a world they have been lifted by this relentlessly rising structure.

Two hundred and fifty feet above the earth, a group of bolder and more fully developed creatures have found vantage points on the four corners of the tower and have thrust their heads out well over the parapets. At once they betray their origin, however, and disclose their essential inappropriateness on a Gothic tower by looking steadfastly down toward the depths from which they came. It is apparent that they do not belong up there and they reach out longingly toward the earth below. But in their gesture of yearning for the things that are below they serve to accentuate the lifting power and upward grace of the tower behind and above them. Thus does the art of architecture successfully thwart the disposition to look downward rather than upward.

Still further up the tower appear the boldest of all our gargoyles. These four fellows found four high pinnacles, each on a corner of the tower, flat on the top in each case and affording a comfortable and safe seat. Here they sit upon their haunches, craning their necks toward the ground three hundred feet below, turning their backs upon one another as well as upon the tower, quite content in the delusion that they have come out on top and carried through their practical joke successfully. As a matter of fact, the joke is on them for the pinnacles they selected for thrones prove to be only incidental to the main tower. The building itself goes on above them for one hundred feet with many more finials and pinnacles of charming beauty which come together at the top in a veritable crown of architectural triumph with gargoyles and all other symbols of the things of the earth left far behind.

Photo by Wm. Fox

OPENING SERVICES IN THE RIVERSIDE CHURCH, OCTOBER 5, 1930.

Interior Stone

Chancel Screen

BELOW the five apse clerestory windows there are seven arched openings between the pillars. Behind the two bays on the extreme west side and also behind the corresponding bays on the east, above the Deacons' stalls, are organ chambers. The three remaining bays, including the center one in which is the Communion table and Baptismal Pool, with the cross rising from the re-table behind, are in effect the very center of attention and interest to the congregation. In the seven bays there is being erected a beautifully ornate and most delicately carved screen of Caen stone. Worked into the design of this screen with such skill as to make them an integral part of the whole picture, are niches for ninety statues. These figures of the great souls of the past who have faithfully carried out the teachings and example of the Nazarene vary from about two feet to four feet in height.

In each bay the most prominent niche carries a statue of Christ, representing in each case a particularly appealing phase of the ministry and life of Jesus. Reading from left to right the seven categories which the composition represents are as follows:

First Bay—The Physicians' Panel. This panel contains the figures of Andreas Vesalius, Sir Joseph Lister, Robert Koch, Hippocrates, St. Luke, Christ, Sydenham, and Louis Pasteur.

Second Bay — The Teachers' Panel. Here will be found representation of Thomas Aquinas, Henry Drummond, Thomas Arnold, Socrates, Christ, Desiderius Erasmus, Johann Heinrich Pestalozzi.

Third Bay—The Prophets' Panel. The company portrayed in stone here consists of Girolamo Savonarola, John Ruskin, Moses, Christ, Isaiah, John the Baptist, Micah, Elijah, Elisha, Amos and Hosea.

Fourth Bay—The Humanitarians' Panel. Eighteen of the outstanding "friends of man" are to be found in this group. They are St. Francis of Assisi, St. Elizabeth of Hungary, Valentin Hauy, Ann Judson (representing the missionary's wife), Abraham Lincoln, Booker T. Washington, General Armstrong, The Good Samaritan, Shaftesbury, Florence Nightingale, The Family Doctor (represented by Dr. William Hazard Sherman of Yonkers), Walter Reed, Edward Jenner, John Howard, William Booth, Mary, the mother of Jesus, John the Beloved Disciple.

Fifth Bay—The Missionaries' Panel. John Eliot, William Carey, St. Augustine (the "Apostle to the Anglo-Saxons"), St. Francis Xavier, Robert Morrison, Adoniram Judson, St. Philip, St. Stephen, St. Paul and David Livingstone here represent the great army of men and women who have carried Christianity into all the world.

Sixth Bay—The Reformers' Panel. Here we find George Fox, John Knox, John Wesley, John Wycliffe, Christ, Martin Luther, John Calvin.

Seventh Bay—The Lovers of Beauty Panel. John Greenleaf Whittier, Fra Angelico, John Milton, Giovanni Palstrina, Leonardo Da Vinci, Christ, Michaelangelo, John Sebastian Bach group themselves naturally enough around this theme.

A detailed study of the personnel of this seven-paneled screen of carved Caen stone reveals, in the first bay, the Christ whom the world has come to love in the character of "The Great Physician". By his side stands St. Luke, the physician who was a companion of Jesus, together with six others of the leading men of all time in the medical profession and laboratory.

The above photograph was taken on November twenty-ninth and is technically termed a "progress picture." It shows a portion of the Chancel Screen at present under erection. The middle bay has not been started. The bays on the east and west sides are now nearing completion. The one shown on the left is known as the Prophets Panel, the one on the right is a Missionary Panel.

The four figures now in place, two in each screen are, reading from left to right, Amos, Hosea, St. Paul and David Livingstone.

In addition to the Chancel Screen which will occupy the central bay beginning about six feet above the altar and reaching into the very top of the arch there will be a cross standing behind the altar in front of the mullion which spaces the lancets of the window.

Christ the Teacher stands in the appropriate company of such characters as Thomas Arnold and Henry Drummond. Savonarola and John Ruskin come together in the Prophets' Panel to find themselves in the company of such forthright spokesmen as Moses, Isaiah, Elijah and Hosea.

The central panel of the screen brings together a most appealing group of the great friends of mankind. John Howard, the friend of prisoners, is here, with Valentin Hauy to whom goes the credit of developing raised letters for the blind. William Booth of the Salvation Army and the Earl of Shaftesbury, he of the "ragged schools" and the champion of the cause of labor in the British Parliament, are two who come together here most happily. Every member of this "family of friends" has made an enduring contribution toward "good-will and peace on earth".

It is particularly appropriate to find that in one of these panels the Christ who loved the little children, the birds of the air, and the flowers of the field finds himself standing with a group of seven men who have followed him as lovers of beauty and have found his unmistakable trail in the fields of literature, sculpture, painting and music.

The Pulpit

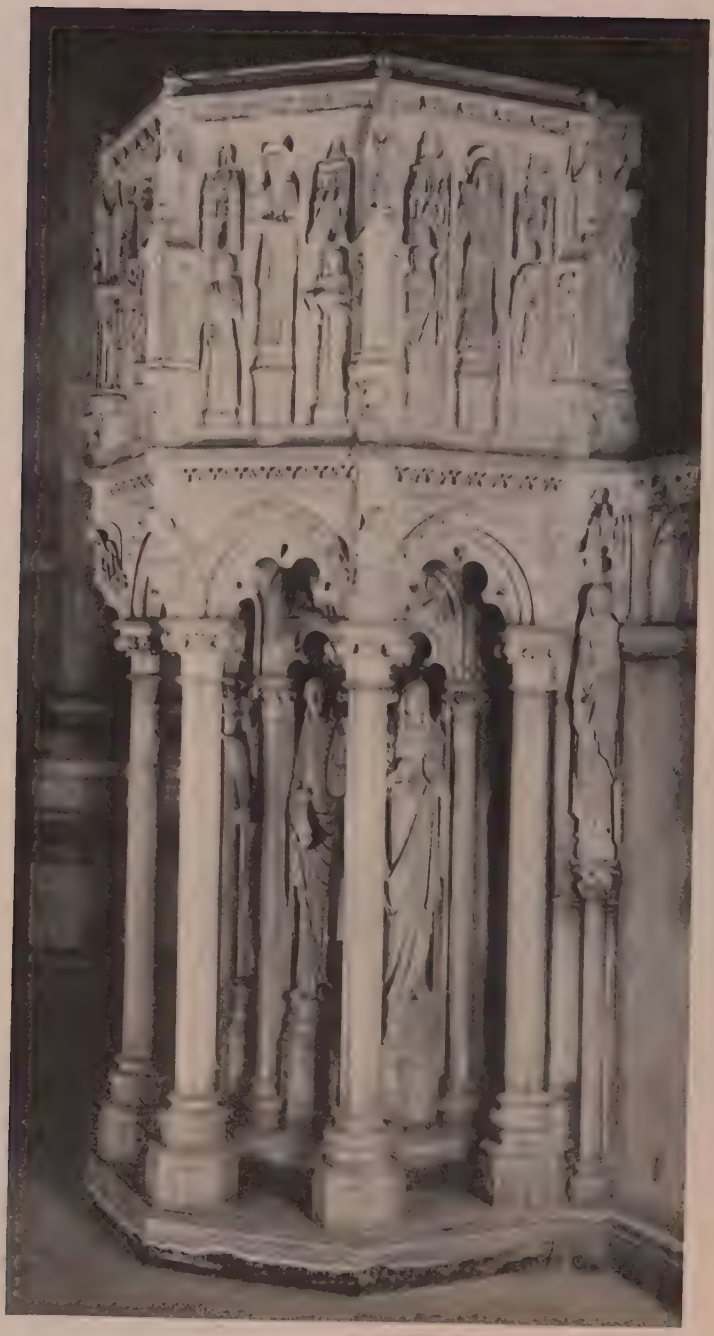
ONE of the architectural features of the interior of the church which will be of greatest interest is the Pulpit of intricately carved Indiana limestone. This Pulpit springs out from the pillar at the northwest end of the Nave and is so placed as to be seen from every seat in the Nave save for about three score that are behind pillars on the west aisle and the rear chairs in the west triforium gallery. Something of the craftsmanship which has been put into the creation of this prominent feature of the church may well find emphasis here.

Three pieces of stone were used from which to carve the three major members. Each of these weighed three tons when it arrived at the building ready to be placed. The seemingly slender supporting member which rises from the center of the base was placed first. Upon that was set the stone which forms the actual floor of the Pulpit and which includes the delicately carved arches and caps under which the slight pillars were set later. The upper member is in fact the rail behind which the preacher will stand and it too is carved from a single stone, necessitating the reaming out of the entire inside portion of a great block. The setting of these stones has been a fascinating job to watch.

Not the least interesting feature has been the untiring patience and quiet poise of the men whose task it was to see that all joints were fitted to the smallest fraction of an inch, that no smallest bit of tracery was marred, and that the work of their colleagues who had done the delicate carving should not suffer at their hands. Cooperation of a high order was manifested at this particular point, but such cooperation has been apparent throughout the building operation and in very large measure accounts for whatever of beauty and uplift is to be found in the structure.

In the decorative treatment of the Pulpit carved figures have been used. These represent the major prophets: Isaiah, Jeremiah, Ezekiel and Daniel.

The minor prophets and the prophetesses are also represented: Hosea, Joel, Amos,



THE PULPIT

Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, Malachi, Miriam, Deborah, Hannah and Anna.

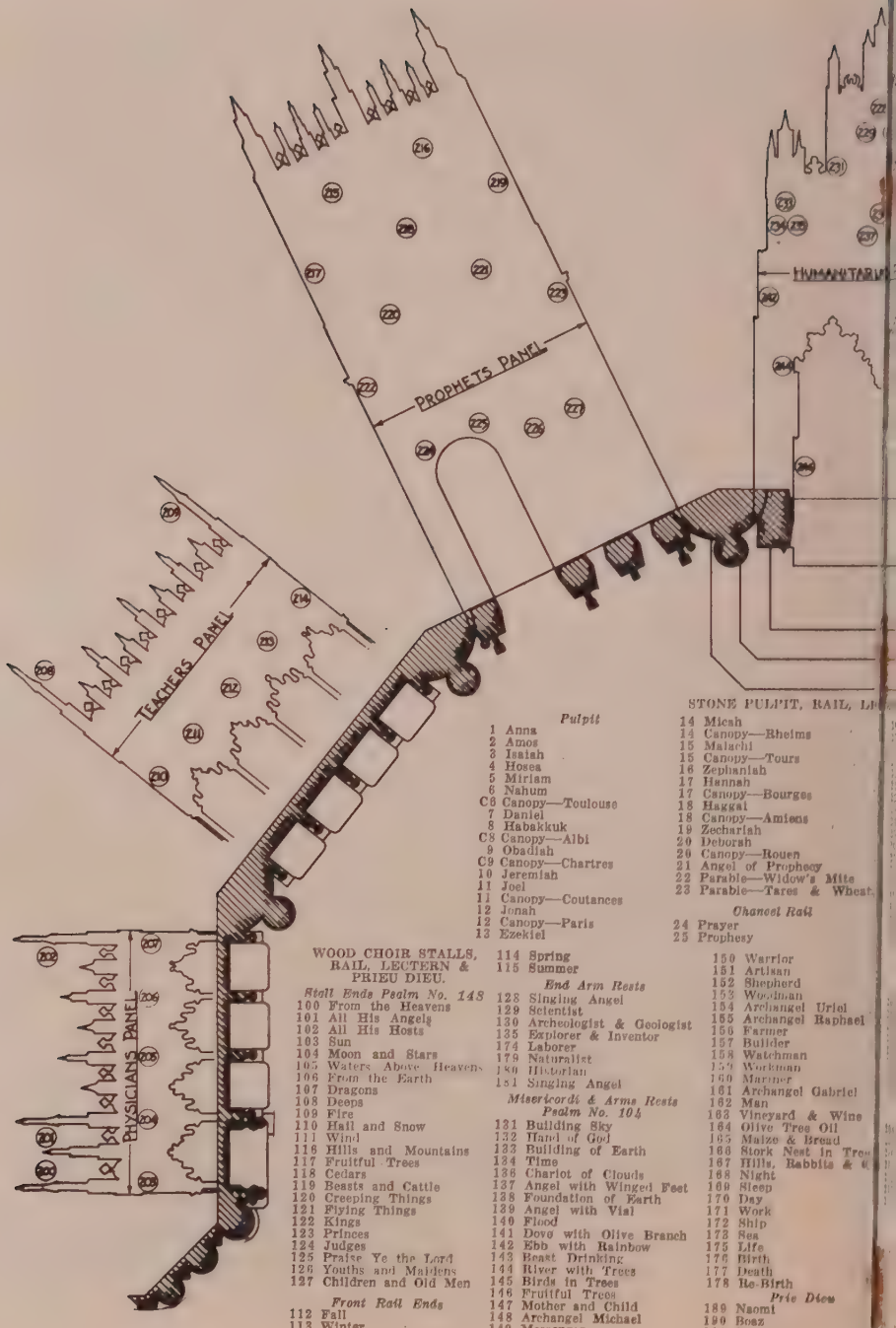
An interesting feature of the design of the Pulpit has been worked out in the ten canopies which adorn ten of the fifteen niches in the Pulpit rail. Variety and beauty have been achieved here in a most fascinating manner. Lovers of the cathedrals of the old world will be particularly intrigued by the device employed by the artist. Each canopy represents a characteristic architectural motif of one or another of the cathedrals chosen for this particular use. The following list gives them in the order in which they occur and indicates the particular figure which occupies each given niche:

Cathedral	*Prophet*
Toulouse	Nahum
Westminster Abbey	Habakkuk
Chartres	Obadiah
Coutances	Joel
Notre Dame	Jonah
Reims	Micah
Tours	Malachi
Bourges	Anna
Amiens	Haggai
Rouen	Deborah

Angels of the Church

Against the east and west walls of the Narthex, are two statues representing the Physical Church and the Spiritual Church. These are beautifully carved figures of angels done in more modern style than is most of the sculpture in the building. The figure representing the physical church holds a replica of a cathedral in her hand upon which she looks down with interest and devotion. A statue of a similar angel with countenance uplifted toward the heavens carries in her hand a symbolic chalice. This angel represents the spiritual church.

SECTION OF THE CHOIR STALLS
(See Diagram on Page 30.)



WOOD CHOIR STALLS, RAIL, LECTERN & PRIEU DIEU.

Stall Ends Psalm No. 148

100 From the Heavens
101 All His Angels
102 All His Hosts
103 Sun
104 Moon and Stars
105 Waters Above Heavens
106 From the Earth
107 Dragons
108 Deeps
109 Fire
110 Hail and Snow
111 Wind
116 Hills and Mountains
117 Fruitful Trees
118 Cedars
119 Beasts and Cattle
120 Creeping Things
121 Flying Things
122 Kings
123 Princes
124 Judges
125 Praise Ye the Lord
126 Youths and Maidens
127 Children and Old Men

Front Rail Ends

112 Fall
113 Winter
114 Spring
115 Summer

End Arm Rests

128 Singing Angel
129 Scientist
130 Archeologist & Geologist
135 Explorer & Inventor
174 Laborer
179 Naturalist
180 Historian
181 Singing Angel

Misericordi & Arms Rests Psalm No. 104

131 Building Sky
132 Hand of God
133 Building of Earth
134 Time
136 Chariot of Clouds
137 Angel with Winged Feet
138 Foundation of Earth
139 Angel with Vial
140 Flood
141 Dove with Olive Branch
142 Ebb with Rainbow
143 Beast Drinking
144 River with Trees
145 Birds in Trees
146 Fruitful Trees
147 Mother and Child
148 Archangel Michael
149 Messenger
150 Warrior
151 Artisan
152 Shepherd
153 Woodman
154 Archangel Uriel
155 Archangel Raphael
156 Farmer
157 Builder
158 Watchman
159 Workman
160 Mariner
161 Archangel Gabriel
162 Man
163 Vineyard & Wine
164 Olive Tree Oil
165 Maize & Bread
166 Stork Nest in Tree
167 Hills, Rabbits & C
168 Night
169 Sleep
170 Day
171 Work
172 Ship
173 Sea
175 Life
176 Birth
177 Death
178 Re-Birth

Prie Dieu

189 Naomi
190 Boaz
191 Ruth

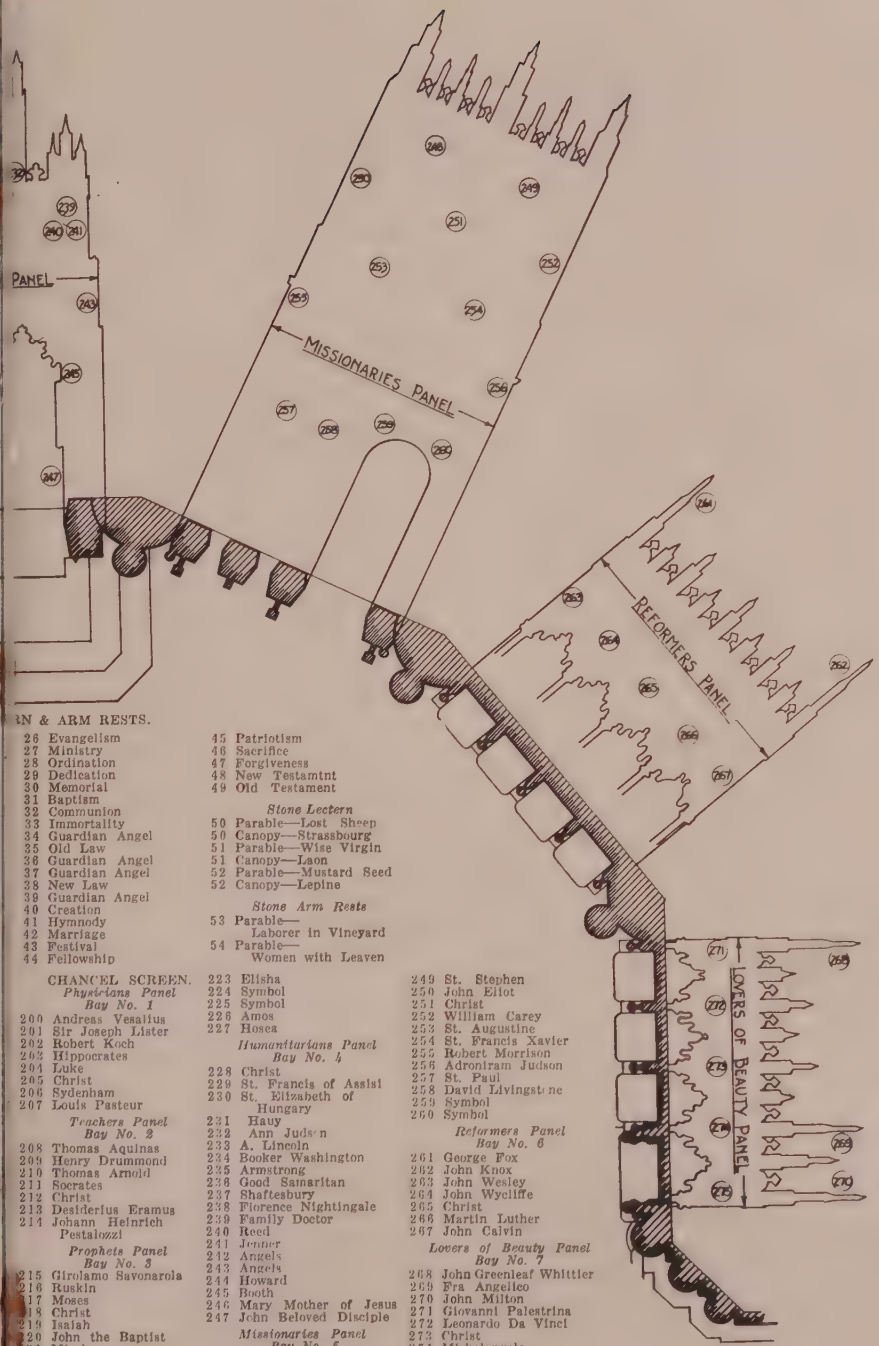
Pulpit

1 Anna
2 Amos
3 Isaiah
4 Hosea
5 Miriam
6 Nahum
C6 Canopy—Toulouse
7 Daniel
8 Habakkuk
C8 Canopy—Albi
9 Obadiah
C9 Canopy—Chartres
10 Jeremiah
11 Joel
11 Canopy—Coutances
12 Jonah
12 Canopy—Paris
13 Ezekiel
14 Micah
14 Canopy—Rheims
15 Malachi
15 Canopy—Tours
16 Zephaniah
17 Hannah
17 Canopy—Bourges
18 Haggai
18 Canopy—Amiens
19 Zechariah
20 Deborah
20 Canopy—Rouen
21 Angel of Prophecy
22 Parable—Widow's Mite
23 Parable—Tares & Wheat

Chancel Rail

24 Prayer
25 Prophesy

STONE PULPIT, RAIL, LI



RN & ARM RESTS.

26 Evangelism
27 Ministry
28 Ordination
29 Dedication
30 Memorial
31 Baptism
32 Communion
33 Immortality
34 Guardian Angel
35 Old Law
36 Guardian Angel
37 Guardian Angel
38 New Law
39 Guardian Angel
40 Creation
41 Hymnody
42 Marriage
43 Festival
44 Fellowship
45 Patriotism
46 Sacrifice
47 Forgiveness
48 New Testamtnt
49 Old Testament

Stone Lectern

50 Parable—Lost Sheep
50 Canopy—Strassbourg
51 Parable—Wise Virgin
51 Canopy—Laon
52 Parable—Mustard Seed
52 Canopy—Lepine

Stone Arm Rests

53 Parable—
Laborer in Vineyard
54 Parable—
Women with Leaven

CHANCEL SCREEN.

Physicians Panel
Bay No. 1

200 Andreas Vesalius
201 Sir Joseph Lister
202 Robert Koch
203 Hippocrates
204 Luke
205 Christ
206 Sydenham
207 Louis Pasteur

Teachers Panel
Bay No. 2

208 Thomas Aquinas
209 Henry Drummond
210 Thomas Arnold
211 Socrates
212 Christ
213 Desiderius Eramus
214 Johann Heinrich Pestalozzi

Prophets Panel
Bay No. 3

215 Girolamo Savonarola
216 Ruskin
217 Moses
218 Christ
219 Isaiah
220 John the Baptist
221 Micah
222 Elijah
223 Elisha
224 Symbol
225 Symbol
226 Amos
227 Hosea

Humanitarians Panel
Bay No. 4

228 Christ
229 St. Francis of Assisi
230 St. Elizabeth of Hungary
231 Hauy
232 Ann Judson
233 A. Lincoln
234 Booker Washington
235 Armstrong
236 Good Samaritan
237 Shaftesbury
238 Florence Nightingale
239 Family Doctor
240 Reed
241 Jenner
242 Angels
243 Angels
244 Howard
245 Booth
246 Mary Mother of Jesus
247 John Beloved Disciple

Missionaries Panel
Bay No. 5

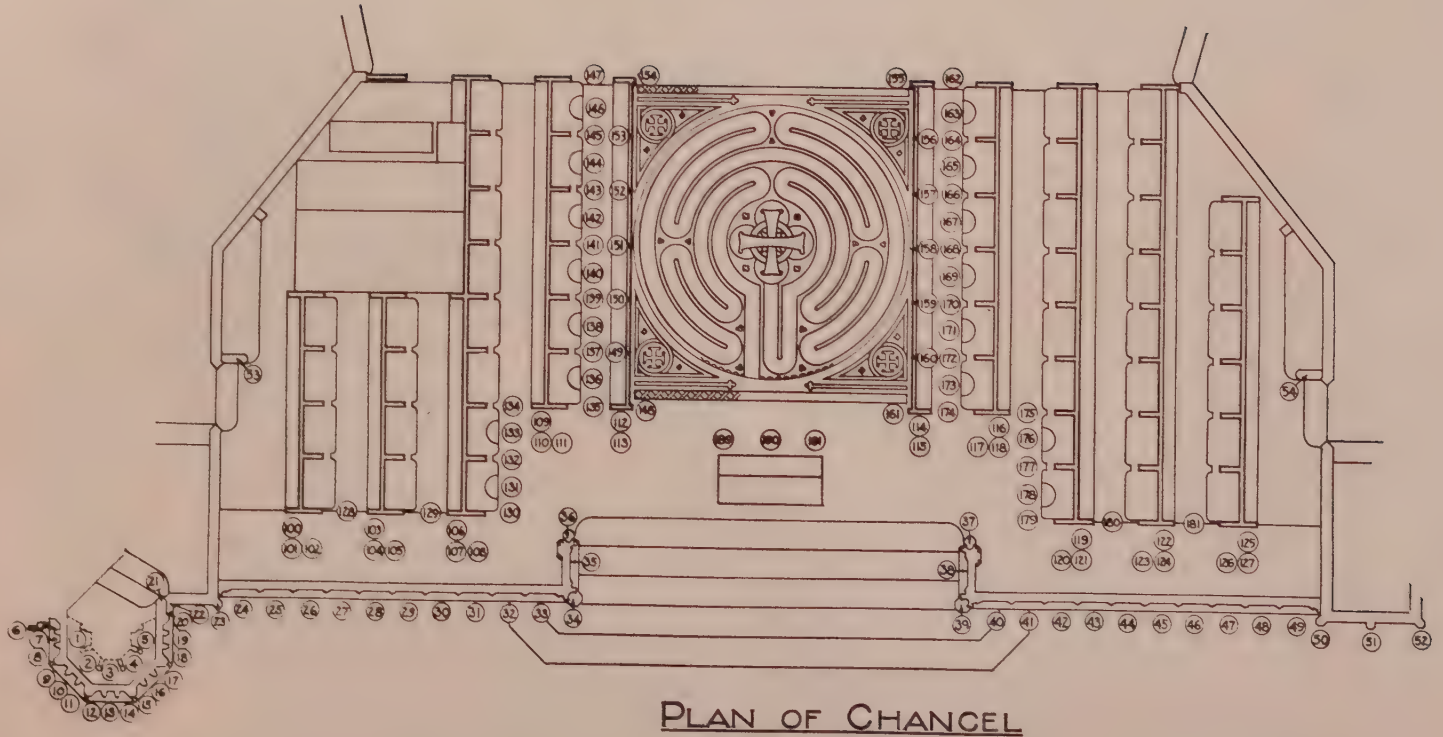
248 St. Philip
249 St. Stephen
250 John Eliot
251 Christ
252 William Carey
253 St. Augustine
254 St. Francis Xavier
255 Robert Morrison
256 Adoniram Judson
257 St. Paul
258 David Livingstone
259 Symbol
260 Symbol

Reformers Panel
Bay No. 6

261 George Fox
262 John Knox
263 John Wesley
264 John Wycliffe
265 Christ
266 Martin Luther
267 John Calvin

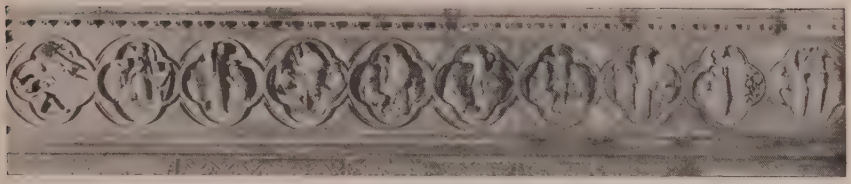
Lovers of Beauty Panel
Bay No. 7

268 John Greenleaf Whittier
269 Fra Angelico
270 John Milton
271 Giovanni Palestrina
272 Leonardo Da Vinci
273 Christ
274 Michelangelo
275 John S. Bach



PLAN OF CHANCEL

(For Key see Pages 28 and 29.)



CHANCEL RAIL—East Side of Steps

Chancel Rail

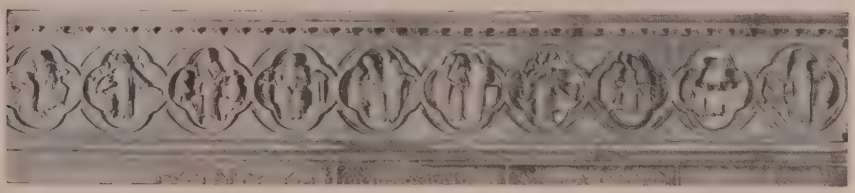
OF only less interest than the Pulpit itself, from the point of view of artistic treatment and symbolism, is the decorative treatment of the front of the Chancel Rail. This also is of Indiana limestone. It runs from the Pulpit on the west to the Chancel steps and from the steps to the Reading Desk on the east. The face of this rail carries twenty carved medallions, each of them quatrefoil in shape. They represent the characteristic interests, emphases, activities, rites, and ceremonies which will naturally find expression from time to time in this Chancel and in the worship and service of this people.

With this brief introduction perhaps the mere statement of the subjects that have found expression here and a suggestion as to the source of the picture or symbol used will be a sufficient help for the imagination of the reader or the visitor. In the last analysis it is not the imaginative and creative quality of the artist, artisan, or craftsman that determines the meaning and significance of such a work but rather the qualities of mind and heart of us who look upon it. The Chancel Rail spells the following stories in symbols and pictures. Reading from the Pulpit toward the Chancel steps:

Prayer....The Publican and the Pharisee
Prophecy.....Isaiah the Lion and Lambs
Evangelism.....Paul on Mars Hill
Ministry...Moses and the Commandments
Ordination.....Candidate and two elders
Dedication.....Parents, child and minister
Memorial.....Woman at tomb with urn
Baptism..Charlemagne, Bishop and Knight
Communion....Christ with two apostles and bread and wine
Immortality....Christ and Mary in the Garden

Then comes the corner guardian angel and a piece of rail extending north with a scene depicting the bondage of the law. On the east side of the steps a similar panel represents liberty and then another guardian angel. Reading from the Chancel steps to the Reading Desk, appear the following pictures:

Creation.....God and Adam
Hymnody.....Angel Trio
Marriage.....Priest and couple
Festival.....Triumphal entry
Friendship.....David and Jonathan
Patriotism..Joseph gives grain to his people
Sacrifice.Mary anointing the head of Christ
Forgiveness..Christ and the woman taken in adultery
New Testament..The Sermon on the Mount
Old Testament..The Ark of the Covenant



CHANCEL RAIL—West Side of Steps

The Cloister

JEREMIAH CAPITALS
Jehovah likening the baskets of figs unto Israel.

ONE of the most interesting stories which is told in the decorative stone of the interior of the church is literally woven by the sculptors' skill around the capitals of the supporting pillars in the Nave. All of the subjects treated here are taken from the Book of Jeremiah and when studied closely give in carved pictures and symbols a rather complete chronological record of the rich imagery and picturesque style of that Old Testament prophet. The book is fascinatingly colorful to read and when approached by an artist looking for a story that could be told in pictures, proved to be an inspired writing indeed.

The first chapter is treated on the pillar in the southwest corner which is partly imbedded in the wall at that point, the theme being the anointing of Jeremiah by Jehovah. The second chapter finds illustration on the similarly placed pillar across the Nave in the southeast corner, the subject treated being the contrast between the holy life the people led in the wilderness as compared to the life of that same time in Jerusalem.

The sequence of the story will take the interested observer back across the Nave again to the west aisle where chapters five to fourteen furnish pictures for the first column north of the south wall. Various prophecies of Jeremiah are suggested here, a characteristic picture being a single figure whose "tongue is a deadly arrow" and a group showing soldiers slaying a shepherd and scattering the sheep, as told in chapter ten.

The pillar opposite this on the east aisle, being the first one north of the south wall, continues the prophecies of Jeremiah and in one case shows the prophet watching the potter at work, one imperfect vessel being destroyed and a second vessel made perfectly, as recorded in Jeremiah 18:4—

"When the vessel that he made of the clay was marred in the hand of the potter, he made it again another vessel, as seemed good to the potter to make it."

The second capital on the west aisle continues the prohecies and begins with the history of Israel before the fall of Jerusalem. One of the photographs accompanying this article shows a portion of this ornamentation, the scene represented being Jehovah showing Jeremiah two baskets of figs, one good and one bad, like unto Israel of the captivity and Israel staying in Jerusalem.

The opposite column continues the story as found in chapters twenty-six and thirty-two.

Having followed the sequence from the west pillar to the east pillar and back to this point, the visitor will find the story unfolds continuously up to the scenes from the final chapters of the book as depicted on the capitals of the pillar in the northwest wall just to the right of the Reading Desk.

FRONT OF THE FIRST GALLERY

Four figures in carved stone are found on the front of the first gallery. They represent four groups of Old Testament characters, the Patriarchs, Prophets, Kings and Judges. The particular figures reading from east to west are:

Moses, representing the Patriarchs
Amos, representing the Prophets
David, representing the Kings
Gideon, representing the Judges

The Six Preachers

High up on the back wall of the Nave, in six niches from which they look out over the upper gallery toward the Chancel of the church, more than two hundred feet away, stand six figures in heroic size, representing six of the great preachers of Christendom.

John Chrysostom (347-407 A. D.) is the first in this series, he whose very name means "golden mouthed" and who was the first truly great exponent of Christianity, who also reached the heights of greatness as a rhetorician and a preacher.

St. Augustine, (Aurelius) (354-430 A. D.) the most celebrated father of the Latin church, was a convert to Christianity from the Manicheans, influenced in this step by his mother, Monica. Augustine was Christianity's great champion in the midst of the onslaughts of the Donatists and the Pelagians.

Girolamo Savonarola (1452-1498) was a patriot, reformer, and preacher whose career has hardly been matched in all history. Florence was the scene of his great triumphs and in this city over which, though a priest of the church, he had once been the virtual dictator, he was put to death in 1498. Savonarola stands here, only in part, for his eloquence. We are interested in him primarily as an effective and fearless apostle of righteousness.

Hugh Latimer (1485-1555). This distinguished preacher and priest lived in a very difficult time. The very names of the public men with whom he had to deal and the religious leaders who were his contemporaries suggest violence. He was in and out of prison many times and finally was burned to death at Balliol College in 1555, faithful even unto death.

John Wesley (1703-1791). The Methodist Episcopal Church has been such an effectively aggressive instrument of evangelization and Christian service in the actual experience of the generation now living that John Wesley, its founder, seems to belong to us all in a peculiar sense. He was a prodigious and tireless worker, a scholar of high attainments, an unsurpassed preacher in his time, and the founder of a church which carried the Episcopal tradition over into a popular and democratic movement.

Phillips Brooks (1835-1893). It would be worthwhile building a church or a shrine anywhere in America if for no other reason than to give recognition to the name and spirit of Phillips Brooks.

HARRY EMERSON FOSDICK
Minister of The Riverside Church.

Chapel Reredos

WE will begin our story of the interior stone of the Riverside Church with a brief description of the reredos in the little Chapel at the south end of the building. The entrance to the Chapel is on the Drive, just south of the West Portal. The Chapel will seat two hundred people. A separate organ and a recessed alcove for a piano make the room available for different types of church services as well as for the worship services of the Church School.

The Chancel is at the east end of the Chapel. We are interested particularly now in telling this little story of the Chapel Reredos because it is in process of development, and our readers will become acquainted with it before it has actually taken shape in the enduring stone from which it will be carved.

First, let us think about the reredos itself. The lower panel readily identifies itself as a presentation of "The Lord's Supper". The picture is broken, so to speak, by the columns but the composition is not broken and the Christ and His Disciples find their traditional places while they "break the bread" and "drink the cup".

In the panel above we have the Christ of the Transfiguration in the center with Moses and Elijah on either side. Still further to the left and right are the disciples who accompanied him and the angels who shared in the experience.

Cross is Dominating

Above this scene there stands a bold Cross which becomes, because of its dominating position, the center of attention and interest for all who may sit here for meditation, prayer, or worship.

This particular Cross speaks a definite message in the text which is engraved upon the horizontal member. "I am the door. By me, if any man enter in, he shall go in and out and find pasture."

The perpendicular portion which extends above the horizontal member represents the closed door of the sheep-fold and in itself constitutes a Cross. The symbols of the hand and the dove on either side represent, respectively, the Father and the Holy Spirit. Thus we have the Trinity symbolized at the very top of the composition.

The lower part of the vertical piece is broken up into three small panels. The upper one shows the sheep-fold door standing open with the sheep coming out. In the other two panels they are out in the field where it is promised they will "find pasture".

On the left, in larger scale, the sheep are grazing in the pasture, not far from the safety and shelter of the fold, with the shepherd standing guard. A little lamb from this fold has been carried by a shepherd into the very shadow of the Cross.

On the right are other sheep, representing the words of Christ, "Other sheep have I that are not of this fold." A boy with pipes is leading them as they graze on the mountain side with the forest just beyond. From this other flock a lamb has also been carried in the arms of a herdsman into the shadow of the Cross.

The interwoven border which frames the entire composition will be peopled by the prophets who attend the Tree of Jesse in the famous window of that name in Chartres Cathedral. These characters will be,

Chapel Reredos

Wrought-Iron Doors of the Chapel

in the order named, reading from the lower left to the lower right:—

Christ—Isaiah—Moses
Jeremiah—Ezekiel—Samuel—
Naham—Daniel—Baalim—
Joel—Micah—Amos—Hosea.

Altar Front

Six pictures, four in intertwined circles on the front itself and two in vertical panels flanking the series of four, one at each end, represent intimate scenes from the life and ministry of Jesus and present characters with whom our Lord had happy personal contacts. Nicodemus, who is traditionally remembered as the man who came to Jesus by night, is seen with the lantern. Zacchaeus, the Customs Collector, into whose home and life Jesus found salvation to have come, is represented as a man of small stature who climbed into the branches of a tree that he might the more readily see the popular Prophet who was visiting his city.

In the circles are to be found the woman who brought the alabaster box of precious ointment, the Saviour washing the disciples' feet, the "walk to Emmaus", and the healing of the demoniac boy at the foot of the mountain.

Wrought Iron and Woodwork

TOO many visitors in the church one of the most interesting features proves to be the use of wrought iron for many of the doors, for the Chapel Pulpit, the ornamental hinges and other hardware. All of the doors into the Nave of the church are of iron as are the doors into the Chapel. The photograph of the Chapel door which accompanies this article will serve to acquaint our readers with something of the beauty and significance which modern craftsmen are able to achieve in the use of this medium. In this door there are twenty-four symbols worked out in wrought iron, two for each of the twelve apostles. They are registered on both sides of the door. The following list will identify the symbols for the interested reader:

Reading from the upper left to the lower right, the symbols on the door facing the interior of the chapel are: Cock—St. Peter; Scroll—St. John; Cross and Basket—St. Philip; Girdle and Shells—St. Thomas; Chest—St. Matthew; Bible and Fish—St. Simon; Pilgrim's staff and Sword of Martyrdom—St. James; Two Fishes Crossed—St. Andrew; a Branch of Fig Tree—St. Bartholomew; a Saw—St. James the Less; Sailboat with Cross Shaped Mast—St. Jude; Thirty Coins and Rope—Judas.

On the right hand door reading from left to right: Keys and Cross—St. Peter; Chalice and Serpent—St. John; Cross and Bread—St. Philip; a Spear, Lance and Arrows—St. Thomas; Money Bags—St. Matthew; Oars and Battle Ax—St. Simon; Three Shells—St. James; Cross Saltire and Boat Hook—St. Andrew; Open Bible and a Flaying Knife—St. Bartholomew; Windmill—St. James the Less; Carpenter's Square and Boat Hook—St. Jude; Bag and Coins—Judas.

▽

CARVED woodwork has a charm for many that excels anything done in stone, stained glass, or wrought iron. To such friends we would suggest that they make a detailed study of the choir stalls in the chancel of the church.

The chief sources to which the designer turned for suggestions were the 104th and the 148th Psalms. On the stall ends, the arm rests and the choir rail will be found more than seventy-five different figures and pictures which have been born of the designer's study of these two interesting and suggestive Psalms. The 148th Psalm has furnished the symbols used for the most part in the arm rests while the 104th Psalm has been useful in the stall ends. The subjects in detail are given in the chart to be found on page 28.

THE "BOURDON" READY TO GO ALOFT.

This great bell is No. 72 in the Carillon. The inscription around the base reads, "This bell together with Low DD and E, also certain Treble Bells, was added to the Laura-Spelman Rockefeller Carillon when the Carillon was removed from the Park Avenue Baptist Church to the Riverside Church, New York, 1928 A.D.****For the first time in History a Carillon compass of five octaves is here achieved and exceeded. NOTE: At this writing the Carillon is in process of final adjustment. The date when it will first be heard cannot now be determined.

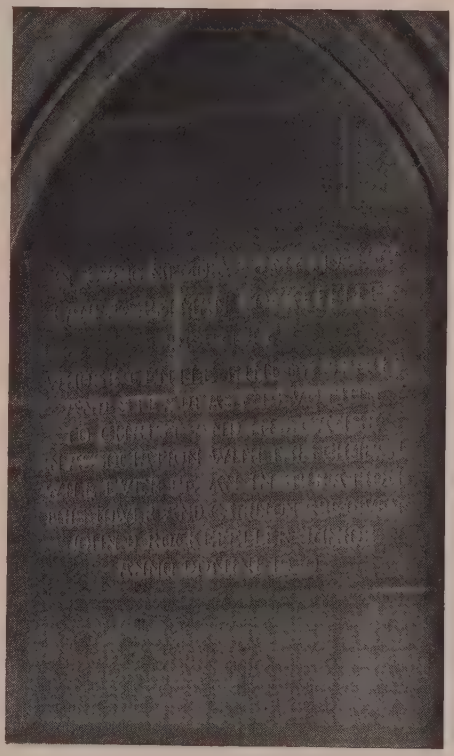
The Organ

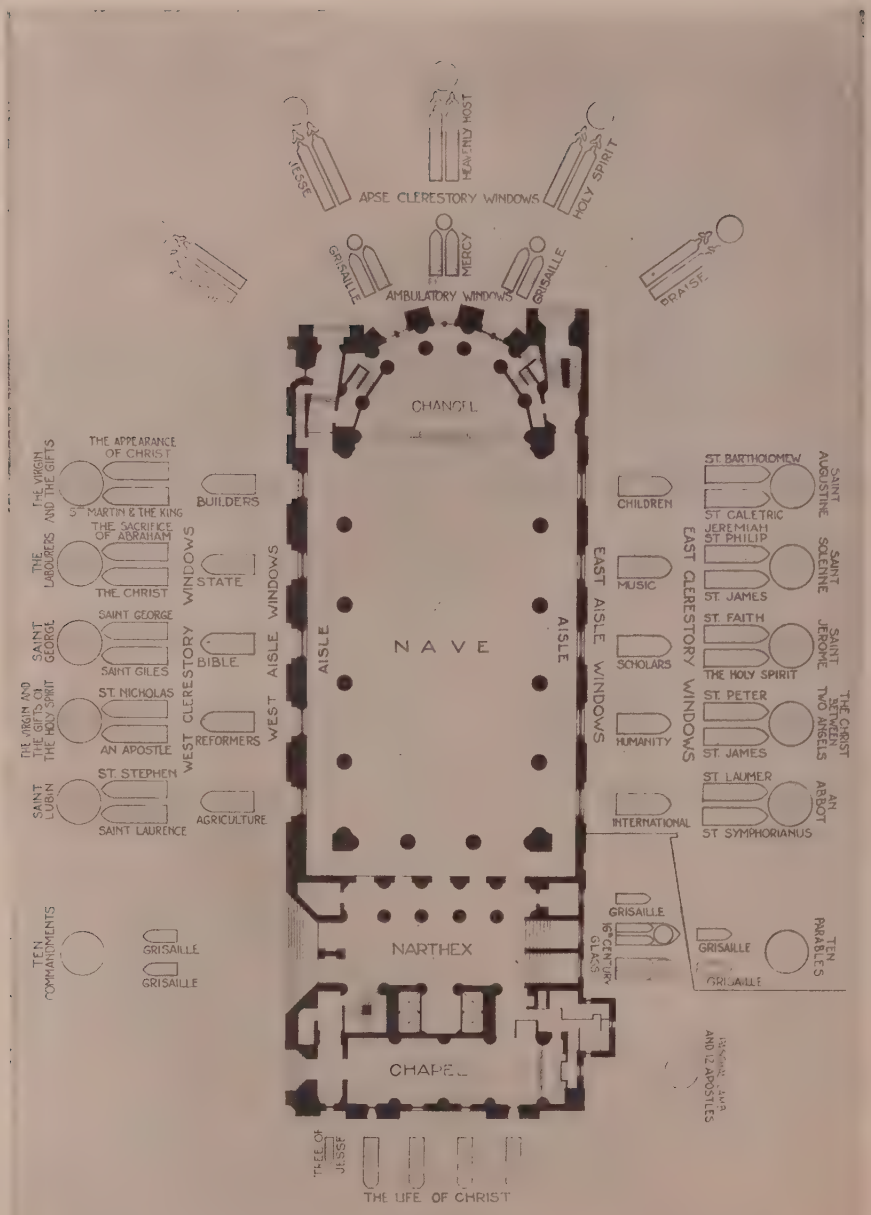
This is a four manual instrument having one set of pipes in the panels behind the Chancel Screen and another set of pipes in the two panels to the east and west, respectively, above the gallery in the rear of the Nave. The instrument has 123 speaking stops and 8973 pipes. The builders were Hook and Hastings of Kendall Green, Massachusetts.

▽

The Carillon

The seventy-two bell carillon in the belfry, the world's largest carillon, is a gift of Mr. John D. Rockefeller, Jr., in memory of his mother, Mrs. Laura Spelman Rockefeller. Fifty-three of these bells were formerly in the Park Avenue Baptist Church. They range from the Bourdon, 122½ inches in diameter and weighing 20 tons, to the smallest treble bell hardly larger than an ordinary hand-bell. A feature of this Carillon is that for the first time in history a carillon compass of five and six octaves has been achieved. Five of the largest bells are arranged to swing by electric motors. The remainder are stationary and are struck by hammers operated by the carillonneur. The carillon may be played in several ways, but principally by the carillonneur manually from the playing room in the center of the second tier of bells. It may also be played automatically somewhat after the manner of a player piano. Peals may be rung on the five large bells and certain combinations may be played as chimes from the console of the main organ.





ICONOGRAPHY OF STAINED GLASS WINDOWS

THE RIVERSIDE CHURCH

Stained Glass

The Clerestory Apse Windows

In creating the great clerestory apse windows of the Riverside Church the first purpose was to give glory to God through a material which is the crowning accent to architecture. As with the creators of those marvelous windows of Chartres, another mission was to portray stories of the Christian revelation through symbolic figures wrought in terms of pure design and translucent color.

The Cathedral of Chartres has been rightly called the Holy of Holies of stained glass. Although the modern designer in stained glass cannot reproduce the magic charm of antiquity which prevails throughout the glazing of Chartres Cathedral, nevertheless in these clerestory apse windows the principles governing the design and fabrication of Chartres glass have been adhered to and the spirit has been imbibed. The triumph of ancient glass seems to have come chiefly through a marvelous sense of color—color that is daring and sometimes barbaric, but withal harmonious.

Stained glass appeals directly to the emotions. Being more closely allied to music than to painting, it thrills and overpowers and leaves us with a sense of richness and beauty simulating the orchestration of a great symphony. Briefly, the symphony of color in the clerestory apse windows is accented through rubies and blues, these colors symbolizing Divine Love and Heavenly Love.

The central window proclaims the Heavenly Host crowned by a figure symbolizing God the Father in the rosace above. Seated upon a throne, He holds the Orb of Diety, and the double Cruciform Nimbus surrounding His head suggests the Trinity. According to Dionysius there are nine choirs of angels, namely: Seraphim, Cherubim and Thrones; Dominations, Virtues and Powers; and Principalities, Archangels and Angels. The Seraphim, with six wings and represented as covered with eyes, and the Cherubim, holding a censer, stand before God in praise and adoration. Two archangels, Saint Michael, Lord and Guardian of Souls, and Raphael, Chief of Guardian Angels, stand below. In two predellae angels are portrayed, symbolizing a Throne holding a symbolic tower to support the Throne of God, a Power with a scourge for evil spirits, a Virtue with a pennon, and a Principality holding a conventional lily. Collectively, their office is to raise mankind to God.

Jesse Window

A modern adaptation of early Gothic canopies separates the figures and with a rich gem-like border completes a dignified and simple design, reminiscent of early glass. In the two trefoil tracery forms, angels full of grace and movement are represented. These were inspired by the gorgeous angels in the great Crucifixion window at Poitiers and are woven into the trefoil forms of the five clerestory apse windows.

In the two windows flanking the center window, medallion forms with a rich geometric background have been used for the figures. For variety both in design and color, the backgrounds to the figures are in rubies and the scale of figures has been changed.

The window to the left of the center one is called the Jesse Window, but unlike the traditional Jesse window the tree is not a part of the design and Jesse is not reclining. He is shown in the lower right hand medallion standing and holding a sceptre. Abraham is shown in the lower left hand medallion holding the wood of the burnt offering and a caldron of fire.

APSE

Solomon stands above Jesse and is clothed in kingly garments with a crown upon his head. Isaac, holding the sacrificial cross, stands in the opposite medallion. Jacob, holding the ladder, is in the upper left hand medallion, with Joseph in the right hand medallion, holding as symbols the square and staff. The Agnus Dei, symbol of the Lamb of God, is the central motif for the rosace above.

The window to the right of the center window is called the Worship Window. Saint Francis, the founder of the Franciscan Order, who spent his life in preaching, prayer and contemplation, is shown in the right hand medallion, clothed in the habit of his Order and holding the cross in one hand and a bird in the other. In his wanderings the flowers and stars were his companions and he preached to the birds. Moses, one of the most marked types of Christ, gave the first law to the Jews as Jesus gave the second. In the lower left hand medallion he is seen with the tables of the Law in his hand. Saint Cecelia, who devoted herself to a religious life, especially excelled in music and composed and sang hymns. The organ, which she invented and consecrated to God's service, is her symbol and she is pictured in the medallion above Moses, holding the organ. Saint Paul the Apostle and preacher of the Word is shown in the medallion opposite Cecelia and is holding the sword, emblematical of the good fight fought by the faithful Christian. Saint Chrysostom, the most renowned of the Greek Fathers, stands in the upper right hand medallion and is holding a crozier.

Saint John the Baptist, who prepared the way for Jesus Christ, is shown in the upper left hand medallion clothed in hair cloth. In his hands he holds a disc with the symbol of the Agnus Dei. For the central motif of the rosace the emblem of the Holy Spirit is woven into the design.

The first window on the left in the clerestory apse is called the Apostles' Window and shows the four evangelists, Saint Matthew, Saint Mark, Saint Luke and Saint John holding their attributes. In the predellae are four angels holding shields on which are introduced an angel for Saint Matthew, a lion for Saint Mark, a bull

By Hoffman

"Christ and Rich Young Ruler"

(This picture is hung in one of the rooms of the Tower.)

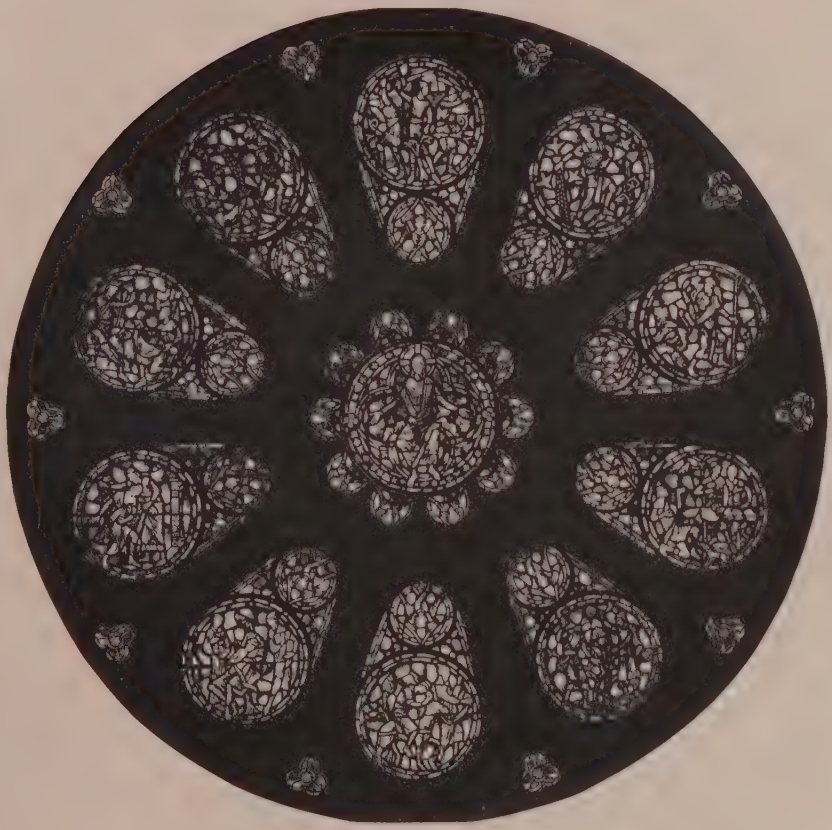
for Saint Luke and an eagle for Saint John. The angel, which represents a human being was given to Saint Matthew because he speaks more of the human than of the divine nature of our Saviour.

The lion symbolizes Saint Mark because the king of beasts is a type of the royal dignity of Christ, which Saint Mark makes so apparent. The bull was given to Saint Luke because he sets forth the priesthood of Christ, and the bull is symbolical of sacrifice. The eagle was given to Saint John as an emblem of the lofty flights of his inspiration. These symbolic creatures are always represented as winged. In a circular medallion in the rosace a symbolic design of the Earthly City is portrayed.

The extreme right hand window is called the Praise Window, the theme for which is the Te Deum. Saint Peter with the keys exemplifies the Apostles, Saint Stephen holding the three stones and palm typifies the martyrs, David with the harp represents the Prophets, and Saint Augustine, holding a church model, stands for the Holy Church throughout all the world, each praising God and acknowledging Him to be the Lord. In the predellae four angels are shown playing musical instruments in praise of God. The Heavenly City, symbolically represented, shows the sun and moon, and the city is on a deep rich background of blue, emblematic of Heaven.

To epitomize this group of beautiful windows of colored light, the profoundest truth of Christianity—namely, the Communion of God with man through Jesus Christ—is symbolized and made glorious. Wilbur H. Burnham.

CLERESTORY WINDOW



EAST ROSE

Chapel Glass and Gallery "Roses"

THE two large rose windows in the east and west clerestory wall have as their subjects, respectively, ten of the parables and the Ten Commandments. Together with the four very chaste windows of grisaille glass which are in two pair just below, these interesting windows are from the Philadelphia Studio of Mr. Nichola D'Ascenzo. For still other examples of the craftsmanship in glass of this artist we turn to the chapel where we find the four very colorful and beautifully aged windows in the south wall and the small rose window high above the chancel in the east wall. The latter has for its central subject the Paschal Lamb with the twelve apostles represented in the other sections. The aisle windows here tell the story of Christ's life in chronological order from the Annunciation to the Resurrection.

V

Ambulatory Windows

Mr. Wright Goodhue, of Boston, Massachusetts, is the artist from whom has come the altogether delightful glass in the Ambulatory and the Triforium Gallery. Save for the center one of the group in the Ambulatory, which represents Mercy, all of these are grisaille. In color tone they work in most harmoniously with the clerestory, aisle and apse windows. They have already made a place for themselves in the appreciation of the congregation.

CHAPEL AISLE WINDOW
(D'Ascenzo Studio)

Aisle Windows

THE ten windows on the aisles, five on the west and five on the east, are from the studio of Reynolds, Francis and Rohnstock of Boston. Mr. Reynolds and his associates faced a most exacting task in the development of this glass. The fact that the windows are down low enough to be studied in detail by the congregation and by visitors necessitated that they should be drawn to small scale. It was apparent also that these should be "story windows" and each of them has been developed to present a particular theme in as many pictures, characters, and symbols as the geometric framework or armature pattern made necessary. The armatures used in these windows are patterned after the familiar designs found in the iron frames of the windows of Chartres. The subjects treated, the stories told here, and the symbolism used, are altogether new and entailed most careful research on the part of the artists as well as of the Committee on Iconography. More than three hundred and fifty characters are found in the one hundred and thirty-eight incidents and scenes which are portrayed in these ten windows.

On the west aisle, beginning with the window nearest the pulpit, the general subjects treated are Material Creation, State and Government, Development of the Bible, Reformers, Agriculture. On the east aisle, beginning by the Reading Desk, the subjects are: Children, Music, Scholars, Christ and Humanity, and the International character of Religion.

Reading from the bottom up in each case and from the left to the right, as is always the sequence of stories told in stained glass, these ten windows are composed of the following detailed studies.

In the "Material Creation" window of the west aisle, First Bay, twelve subjects, are treated in the following sequence:

Architects
Excavators
Laying the Foundation
Carpenters
Stone Masons
Christ in the Carpenter Shop
Stained Glass Workers
Sculptors
Idealization of the Creation of the Universe
Isaiah
Solomon
and the Holy Spirit

The so-called "State and Government" window, Second Bay, is simply a composition of twelve incidents from the Old Testament, the New Testament and from modern history in which religion has had a determining part in state and government official actions.

The pictures from the Old Testament show:

Coronation of Solomon By King David
Giving of the Law on Mt. Sinai
King Artaxerxes Commissions Nehemiah to Rebuild the Walls of Jerusalem
Joseph Rules in Egypt and is Visited By His Father and Brothers

The pictures from the New Testament show:

Christ Before Pilate
Paul Before Felix
Christ, and the Question Concerning the Coin, "Render unto Caesar the Things That Are Caesar's"
St. John's Vision on Patmos

From Modern History are pictured:

Magna Charta
The Declaration of Independence
The "Mayflower Covenant"
The Emancipation Proclamation

At the top of the window will be found the scales to symbolize "Justice" and the dove with the olive branch for "Peace".

The "Development of the Bible" window, Third Bay, pictures twelve scenes, incidents, and characters suggestive of the developing religious consciousness of man which finally found expression in the Bible. The subjects are as follows:

Ancient Songs
Stone Monuments—Joshua and twelve stones from the River Jordan
Oral Tradition
Stone Tablets—Moses and the Ten Commandments
Jeremiah's Prophecy, written by Baruch, being read to King Johoiakim and burned by the King piece by piece in an open brasure.
Jesus in the Synagogue reading from the Book of Isaiah
Synagogue School
Paul in Prison, writing
The Gutenberg Press
The Venerable Bede, Translating the Gospel of John while on his death bed
King James
The Open Bible

This particular window has additional interest and significance to the close observer in that the border carries a number of incidental designs which are both suggestive and charming. In the lower left hand corner is a representation of Mary Jones reading the chained Bible in the chapel. The finding of the Rosetta stone is pictured in the lower right hand corner. This stone has been the key with which the scholar has unlocked the secrets of the hieroglyphics. The words "God is Love" are worked into the border design in the lower section of the window in six languages, viz., Latin, Chinese, German, Russian, English and Arabic. The suggestion that this sentiment ought to find expression in the "Bible" window, as well as the selection of a number of subjects, came from the children of our Church School at the time this series of subjects was being developed. It seemed to the children, and observers generally have concurred, that such a characteristic message could well appear here in the languages of the peoples of the world. Half way up in the window in the right hand border appears a Hebrew scroll, itself, of course, a stepping stone in the progress of this particular theme.

We are grateful to the children of the Church School who largely contributed to the "Bible" window.

The "Reformers" window, which is Bay Four, gives incidents in the careers of fourteen of the great religious leaders of the Christian era whom we honor as reformers. Here are pictured:

Christ, driving out the money-changers from the Temple
St. Francis
John Wycliffe
John Huss
Girolamo Savonarola
Martin Luther
Philipp Melancthon
Ulrich Zwingli
George Fox
John Calvin
John Wesley
Balthazar Hubmeyer
Hugh Latimer
Roger Williams

The "Agriculture" window, Fifth Bay, treats the following subjects:

Plowing
Sowing
(Center) The Lord Giving Adam the Spade and Keys
Cultivating
Reaping
Garnering
Threshing
(Center) The Lord Accusing Adam and Eve
Winnowing
Cleaning
Parable of the Tares
Parable of the Mustard Seed
(Center) Angel of the Lord giving Adam the Spade
Sowing on Stony Ground
Sowing on Good Ground

In the corners of the border are two oxen and a man with an axe.

The "Children's" window, Bay A, includes the following pictures:

Jesus' Infancy
The Annunciation
The Angel and the Shepherds
The Star in the East the Magi
Birth in Bethlehem

Jesus' Boyhood
The Magi and the Elders
Flight into Egypt
Jesus and the Doctors in the Temple
Jesus as a Boy in the Carpenter's Shop in Nazareth

Jesus' interest in children
Jesus sets a little child in the midst and says, "Of Such is the Kingdom of Heaven"
Children praising in the Temple
Raising of the Daughter of Jairus
Return of the Prodigal Son

The "Music" window, Bay B, includes the following subjects:

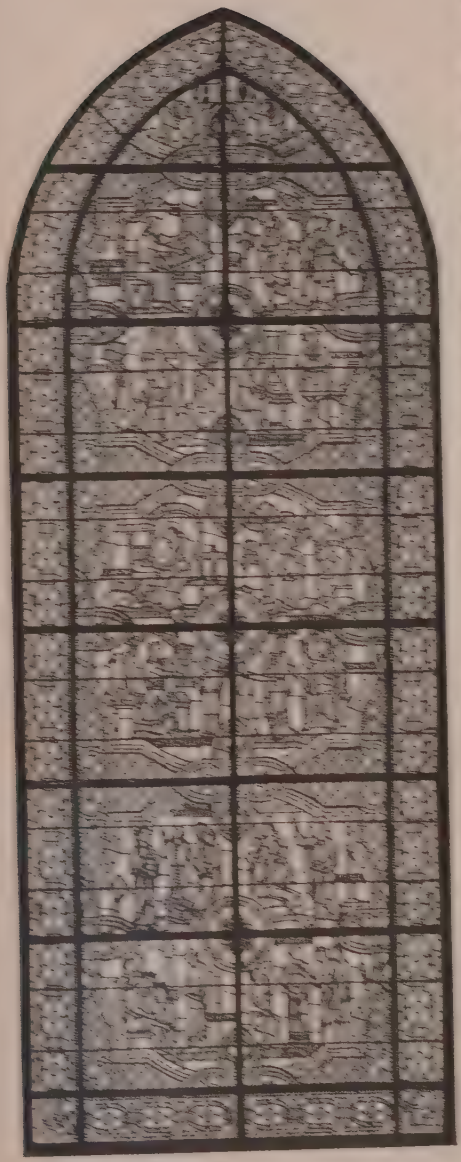
African Drum
American Indians with Drums
Chinese King
Hindu Vina
Egyptian
Hebrew—David playing before Saul
Greek—Orpheus
Roman Water Organ
French—Blondell Playing a Rote
Italy—Choral Singers
Belgian Bells
Luther Singing Hymns at Home
Clement Marot Translating Psalms
Rhythmical Dancing
Pianoforte—Beethoven Composing
Orchestra
Human Voice—Parsifal Act III. Scene 2
Radio
Victrola
Organ

The Border includes:

Hooded figure playing on a Rebec
Fanciful animal playing a harp
Animal rooting on a Shawm
Pig playing a bagpipe
Demi-figure holding a Portative
Angel playing a Mandore
Demi-figure playing a string instrument
Demon blowing a trumpet

This window richly repays the close study of all lovers of music. Not only in the twenty medallions which depict the evolution of musical instruments but in the accidental designs which feature the border will the observer take delight and find suggestive interest.

The "Christ and Humanity" window, which is Bay D, depicts fifteen scenes in which Christ's attitudes toward three types of human need or experience are suggested. Five of these scenes concern his treatment of or attitude toward the rich; five treat of his contacts with the poor; five deal with his disposition to alleviate suffering



The Scholars' Window

or forgive sin. They are as follows:

Supper at Emmaus
Ruth Young Ruler
Wedding in Cana—Five Miracle
Parable of the Rich Fool
Christ's Temptation of Christ
Lazarus at the Rich Man's Door
Parable of the Good Samaritan
Miracle of Loaves and Fishes
Parable of Widow's Mite
Christ The Sermon on the Mount
Parable of Laborers in Vineyard
Ten Lepers Healed—Gratitude in one
Healing the Blind Man
"Noli me tangere"
Christ forgives the Thief on the Cross
Christ Blessing

In the corners of the border are the temptations of a woman and St. Michael slaying the dragon. In the four small semi-circles are the figures of beggars and cripples.

The "International Character of Religion" window is Bay E. Here are fifteen pictures suggesting experiences in which religion has shown its disregard for national and racial boundaries, from Jonah setting out for Ninevah to an all inclusive conception of the New Jerusalem:

Eve, as the Mother of All Living
Jonah Journeying to Ninevah
The Tower of Babel
The Hebrew Exiles
The Wise Men from the East
The First Gentile Convert, Cornelius and Peter
The Cup of Cold Water Given to a Child
Christ sending out the Twelve
Philip Converts the Eunuch on the Way from Jerusalem
Paul at Athens and the Altar to the Unknown God
Confucius and His Disciples
The Beginning of Taoism: Laotse Preserving His Writings at the Keeper of the Gate
The New Jerusalem
Buddhism
Mohammedanism

The "Scholars'" window, is Bay C. In this particular church building no group of characters out of history are likely to find a more active interest on the part of the community than the twelve great scholars from whose experiences are taken the pictures found in the "Scholars'" window.

The following incidents have been chosen to represent this theme.

Beginning as usual in the lower left hand medallion we have Socrates, intellectually the "acutest man of his age", questioning Plato and others of the youthful band of thinkers and talkers. The next subject to the right is Aristotle, the great Greek philosopher, with his students at the Lyceum. Next is Christ teaching the lesson of the Sabbath in the grain field; and to the right, Paul preaching on Mars Hill.

Above at the left is Tertullian in a symbolic composition. Seated he holds a scroll on which are inscribed the three significant Latin words "Trinitas, Substatiam, Meritum". These terms first used by him to describe certain mysteries of Latin theology have from that time been accepted by the church. Back of him and to the left is a symbol of the pagan religion which he rejected, and in front of him a symbol of the Christian church which he espoused, but from which he was finally divorced to become the head of a small community of Montanists. To the right is Origen, who, excepting Augustine, was the most distinguished of all theologians of the ancient church. He is here shown at the Synod being banished from Alexandria by the Alexandrian bishop Demetrius. Above to the left is St. Jerome in his study; at the right is depicted the conversion of Augustine.

In the medallion illustrating Abelard, the theologian is shown as a hermit in the desert seated at the door of the Oratory, and surrounded by his pupils. At the top of the Oratory which his students built for him they placed the symbols of the Trinity, and in gratitude he consecrated it by the name of the Paraclete. At the right is shown Calvin publishing the "Institutes". Above, Tyndale in exile first translates the Bible into English. At the right Kant, the great German philosopher, is shown taking his daily walk attended by his faithful servant.

At the very top of the window two angels hold up the Alpha and Omega, the first and last letters of the Greek alphabet, signifying that the beginning and the end of wisdom is in God. Interesting details in the border at the bottom of the window are the figures of two scholars, one of them a monk.

Clerestory Windows

THESE are the windows high up on both the east and west walls of the Nave. Each window occupies one bay and consists of a relatively small rose window at the very top and two lancets side by side below this rose. When thinking of the clerestory windows, therefore, one needs to remember that the rose and two lancets are to be considered as constituting one window.

Two French artists with studios at Reims and at Chartres, M. Simon and M. Lorin, were each asked to reproduce five windows from Chartres Cathedral which should be as much like the subjects chosen, in so far as craftsmanship and color tone were concerned, as it was possible for modern glass makers to achieve. The subjects were to be reproduced with absolute faithfulness. The symbols and subjects therefore are uninfluenced in their relegious or ecclesiastical content by the environment in which they find themselves in the Riverside Church.

The observer will at once mark the differences in color and in design between

AMBULATORY

these clerestory windows of which we are writing and the aisle windows immediately beneath them. Two considerations will help to explain or account for this very apparent contrast. The clerestory windows are much larger in scale than are those on the aisle, and advisedly so because they are seen from a greater distance. On the whole, much lighter glass is used in clerestory windows in order that a maximum of illumination may be available and yet not be in any sense a strain on the congregation. This is the consideration which dictates a thicker glass and consequently easier light in the near-by aisle windows. The small scale of the symbols and pictures in the aisle windows lends itself to study by the visitor with an interest which does not usually obtain with respect to the clerestory.

The clerestory windows on the east wall came from the studio of M. Jacques Simon. Reading from north to south on this wall we shall number the roses from 1 to 5 and the corresponding lancets 1 to 10, reminding the reader that two lancets are to be associated with one rose to compose a single window. For instance, Rose 12 will be identified with Lancets 1 and 2 as consituting the first window, reading north to south, on the east wall:

Roses

1. Saint Augustine.
2. Saint Solennis.
3. Saint Jerome.
4. The Christ between two Angels.
5. An Abbot.

Lancets

1. From bottom to top: Turner; Moses; Saint Bartholomew.
2. Lower part: Turner.
   Upper part: St. Caletric.
3. Lower part: Jeremiah.
   Upper part: St. Philip.
4. Lower part: Gaufridus and his family.
   Upper part: St. James the greater.

CHAPEL VESTIBULE

5. St. Faith—and below: her martyrdom.
6. The holy virgin—and below: Appearance of our Lord to Saint Madeline within her borders, figures of givers.
7. Lower part: pastry bakers.
   Upper part: St. Peter.
8. Lower part: pastry bakers.
   Upper part: St. James the greater.
9. Saint Laumer—below: the visit of the Bishop of Chartres to the Saints of the East.
10. Lower part: Martyrdom of St. Symphorians.
    Upper part: St. Symphorians.

Quite outside the artistic problems involved in reproducing Chartres glass, the Riverside Church location on this very exposed site above the Hudson River called for such resistance against high pressure wind storms and driving rains, to say nothing of the occasional snow, sleet, and ice incident to a hard winter, as was quite beyond consideration in the very different climatic conditions of France. The clerestory windows are reproductions of windows in Chartres Cathedral but the leading of the glass, just to mention one item of difference, is much heavier. It is just such little "ifs," "ands" and "buts" which all builders in this modern day have to use when they talk about reproducing ancient work or following mediaeval structural processes. Up to a certain point this adherence to old standards is possible but, sooner or later, in one detail or in many, the new conditions and the new methods have their say. The principle is always broken and always must be. It is just a matter of degree.

M. Lorin's windows on the west clerestory wall present the following compositions:

Roses

1. Saint Lubin.
2. The Virgin and the gifts of the holy spirit.
3. Saint George.
4. Agricultural laborers.
5. The Virgin and the givers.

Lancets

1. Lower part: Martyrdom of Saint Laurence.
   Upper part: Saint Laurence.
2. Lower part: Weavers.
   Martyrdom of St. Stephen.
   Upper part: St. Stephen.
3. Lower part: Money changers.
   Upper part: An Apostle.
4. Lower part: Leather dressers.
   Upper part: Saint Nicholas.
5. Lower part: Street porter—Mass of St. Giles.
   Upper part: St. Giles.
6. Lower part: Martyrdom of St. George.
   Upper part: St. George.
7. Lower part: Sacrifice of Abraham.
   Upper part: The Christ.
8. Lower part: Sacrifice of Abraham.
   Upper part: The Christ.
9. From bottom to top Indeterminate personage; St. Martin.
10. From bottom to top: St. Martin sharing his cloak; the appearance of Jesus Christ.

The Narthex

The Architects and Building Committee

Henry C. Pelton of New York, and Allen & Collens of Boston, were the associated architects for the new structure for which Messrs. Marc Eidlitz & Son, Inc. had the general building contract.

The major part of the stone sculpture was executed by Piccirilli Studios, John Donnelly & Co., M. H. Keck and Charles H. Humphries. Mr. Clifford Swan was the consulting engineer in all questions involving the acoustics. Meyer, Strong and Jones were the engineers for the electrical, ventilating, heating and elevator installation. The amplifying apparatus was installed by Blodgett & Co., Inc., and the engineers of this organization were expert advisors in all matters relating to the mechanics of amplification and reproduction of sound in the building.

The Building Committee

JOHN D. ROCKEFELLER, JR., *Chairman*

EUGENE C. CARDER
WILLIAM M. CRANE
ELMER E. SANBORN

Advisory Members

EDWARD L. BALLARD
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